Mālinī Vijayottara Tantra

a

Source Book of the Trika Śāstra of Kashmir

(together with an English translation and critical notes on its philosophic and religious significance).

by

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Part II.

PART III.

WORKS

(Consulted forthis thesis) with their abbreviations.

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1. A.H.P.S.	Abhinava Gupta, an historical and philosophical study (Dr. Kanti Chandra Pandey.)
2. Bhag. Gī. Ca.	Bhagvat Gītā Chapter.
3. C.H.I.Vo.	Cultural Heritage of India Volume (Old series).
4. Cha. U. Che.	Chandogya Upaniṣat Chapter.
5. G.L.	Garland of letters. (Arthur Avalon).
6. I.P.Vol.	Indian Philosophy, (Sir Radha Krishnan).
7. I.Pr.V.	Īśvara pratyabhijñā vimarśinī (Utpaladeva).
8. K.S.	Kashmir Śaivism (J.C.Chatterji).
9. Ku. T. Cha.	Kulārṇava tantra.
10. Mr. T.	Mrgendra Tantra.
11. M.M.	Mahāmāyā (Arthur Avalon).
12. Ni. T.	Niruttara tantra.
13. P.T.	Parā triṅśikā.
14. P.H.S.	Philosophy of Hindu Sādhanā (Dr.Nalini Kanta Brahma).

15. R.T.	Ratnatraya (N.Krishn Shastri)
16. S.U.T.	Sarvollasatantra (Sarvananda).
17. S.N.Ka.	Spanda Nisyanda Karika.
18. S.T.	Svacchanda tantra.
19. S.Po.	Serpent power (Arthur Avalon).
20. T.A.	Tantraloka. (Abhinava Gupta).
21. T.S.	Tantra Sara (Abhinava Gupta).
22. Tri. R. Jna. Kha.	Tripura Rahasya, jnana Khanda.
23. V.S.M.R.	Vaisnavism, Saivism and other minor religions (R.G.Bhandarakara).
24. Vi. Bhai.	Vijnana Bhairava.
25. Va. P.	Vakya Padiya. (Bhartr Hari).
26. Yo. Vi.	Yoga Vija.
27. Yo. Va.	Yoga Vasista.
28. S.	Sakti or divine power. (Dr.Sudhendu Kumar Das).
Ma. V. Ma	Malini Vijayottara tantra.

PREFACE.

It is needless to say that contributions of Kashmir to Sanskrit literature are remarkable. Apart from the other branches of literature, wonderful discoveries of the Kashmirian Scholars and saints in the sphere of the Advaita Śaiva philosophy of India are no doubt, worth noting. The recent publications, bearing the title of "Kashmir Series of texts and studies" by the State Government throw light on the philosophical and spiritual lives of the scholars the country has produced. All their philosophic and religious teachings, known as Kashmir Śaivism rather Trika Śāsana of Kashmir give us the correct estimate of the spiritual fervour and the literary zeal of the age. As a matter of fact the trika darśana of Kashmir comprises its various aspects in itself and represents the unity of the three principles which are elaborately discussed in their proper place. The present work, Mālinī Vejayottara Tantra, is chiefly connected with the Trika School and Abhinava Gupta, a great scholar and sage of the 10th century A.D., has regarded it as an authority on it.

From the beginning of my literary career, I was influenced by the Śaiva and Śākta cult of Kashmir not because it belongs to my native place but because it presents the Śaiva metaphysics in its true perspective. I made up my mind to study this Philosophy and, therefore, consulted Shri J.C.Chatterji, the late Superintendent of the Government Research Library, Srinagar. He suggested to me the present work, Mālinī Vejayottara Tantra as

thesis for the degree of Ph.D.

The study of the Kashmir Śaiva School cannot be complete unless the teachings of Mālinī Vijayottara Tantra are brought into light. The work is primarily associated with the Trika School and contains all its externals and fundamentals in it in brief.

I have divided the work into three parts: first contains the theoritical and practical teachings of Mālinī, the second deals with the summaries of the text Chapterwise, English translation and elucidation of some doctrinal points and the third contains appendices and Index.

The work, is obviously difficult due to its occult teachings and obscure technical terms, used for the formation of mantras.

I may mention that one of the difficulties that stood in my way in connection with this thesis is the paucity of authoritative work on the School in general and on Mālinī literature in particular.

How far I have succeeded in my present attempt of the elucidation of the Mālinī intricacies may be judged by the students in future.

I am very grateful to Pt. Laksmana Ju, a great scholar and saint of Kashmir, and Mahamahopadhyaya Pt. Gopi Nath Ji Kaviraj, M.A. of Banaras, a learned scholar of the Indian philosophies in general and an authority on the Kashmir Śaivism in particular who helped me to comprehend the secrets of the Śaiva cult. I am very thankful to Dr. Surya Kanta Ji.M.A.,D.Litt., Head of the Sanskrit Department, Hindu University, Banaras, who

guided me in my thesis. Lastly I offer my hearty thanks to my colleague Professor P.N.Qazi, of the Government College for Women, Srinagar, who helped me in my doctrinal and linguistic difficulties.

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Part I.

(Introduction)

I. Title, Description and Historical background of the work.

(a) The term, 'Mālinī', is used in a technical sense and chiefly means Śakti, an inherent nature of Śiva. The name of the work is based on it. In the 1st. adhi. of Mā., the author has stated it as 'Māyā' and ascribed all the qualities of the Absolute to it. In the 3rd. adhi., it is said to be Icchā, from which the phenomenal multiplicity emanates. The further developments of Icchā Śakti are jñāna and Kriyā Śaktis. This Śakti, in its transcendent state, is one with Śiva and has no its distinctive character. This supreme will or Śakti of Śiva, in the state of manifestation, assumes various titles. For example, in connection with the origin of letters, the Śakti is named as Mālinī or Mātṛkā in the 3rd. adhi. of the work.

The two terms, 'Mātṛkā' and 'Mālinī', are firstly applied as synonyms and represent the Vaikharī state in which words (Śabda) and their meanings (artha) emerge out separately in the form of Vācaka and Vācya. But later on, the two new terms, 'Abhinnayoni Mālinī' (whose Yoni or consonants are not impregnated by the vowels) and bhinnayoni (whose Yoni is impregnated by vowels) are applied to Mātṛkā and Mālinī, which have basically separated them. Now, by the Mātṛkā or Abhinnayoni Mālinī we mean that Śakti from which all letters spring up in the form of vowels and consonants. Similarly the Mālinī or bhinayoni Mālinī signifies the order of alphabet in which the vowels and consonants are co-mingled. The alphabetical order of the Mālinī school begins from 'na' and ends in 'pha' and hence sometimes it

is called 'Nadi Phanta' Malini. This co-mingling of the vowels and consonants in the alphabetical order implies the extreme type of monism (parama-advaita) which was agreeable to its exponents.

Both, Malini (bhinnayoni malini) and Matrka (abhinnayoni malini), regarded as two Saktis, represent two separate schools, connected with the Trika form of Kashmir Saivism. . They strictly follow the fundamental principles of the Trika School and represent themselves as its parts. The basic distinction between the two is their alphabetical order. The Matrka School admits two classes of letters, vowels and consonants, technically called vija and yoni. These two classes are again divided into nine groups in the following:-

1. Avarga (sixteen vowels), 2. Kavarga, 3. Cavarga, 4. Tavarga, 5. Tavarga, 6. Pavarga, 7. Yavarga, 8. Savarga, 9. Ksa (Ma., III, 9-11).

The Malini School has co-mingled vowels and consonants and its alphabetical order is as under:-

Na, r, r, lr, lr, tha, ca, dha, i, na, u, u, ba, ka, kha, ga, gha, na, i, a, va, bha, ya, da, dha, tha, jha, ja, ra, ta, pa, cha, la, a, sa, ah, ha, sa, ksa, ma, sa, am, ta, e, ai, o, au, da, pha.

This curious alphabetical order was in vogue in the 10th century A.D. when Abhinava Gupta, the founder of Matrka School, flourished. He respected Malini vijayottara tantra in which the Malini Sakti (bhinnayoni Malini) is glorified. As a matter of fact, his chief work ~~x~~, Tantraloka, is just like a commentary on the Malini School. The

school died out in his time. No later writer of Trika has written anything about it.

Abhinava Gupta mentions this Mālinī as a Primary form of Śakti. It brings all Siddhis when it is worshipped in its united form of vowels and consonants (cf. Mālinī hi bhagavatī mukhyam Śāktam rūpam Vījayonisamghattena Samasta Kāmdugham, T.S.).

The literal meanings of the term 'Mālinī' are - 'Mālā asyāasti iti Mālinī' (that Śakti which contains all its letters in the form of a garland). This sense is also stressed by the following text of T.A.

"Anvartham Caitannāma rudra Śakti mālābhiryukta, etc. T.A. page 135.

Utpala Deva mentions Mālinī Śakti as an essence of the phenomenal universe and regards it as a great power and Goddess that sustains life of the animate and inanimate world (Cf. Yat Sāramasya Jagataḥ Sā Devī Mālinī Parā. Mahā Sattā Mahādevī Visvajīvana Mucyate. I.Pr.V.1.5.14).

The author of Mā. has stated phonemes as chief characteristic of Mālinī, by which words are formed (cf. vāco varṇātmikā yasmād varṇarūpā hi Mālinī, Mā. 21st, 8).

From the Tantrika point of view, all letters of Mālinī School are tabulated in the form of a garland in the following:-

One more feature that distinguishes them from each other is the origin of the different categories from their letters.

According to the Mātṛkā School, the origin of the thirty-five principles is ascribed to the consonants and the vowels. The letters of the Mātṛkā, from which different tattvas spring up, are tabulated below in an ascending order (āroha krama):-

<u>Mātrkā School</u>.

Letters.	Tattvas.
Ka, kha, ga, gha, ṅ	Earth, water, light, air, ether.
Ca, cha, ja, jha, ña	Pancatanmatras - odour, savour, colour, contact, sound.
Ta, tha, da, dha, ṇa	Five Karmendriyas - voice, hands, feet, organs of excretion and generation.
Ta, tha, da, dha, na	Buddhindriya (perceptive organ) - ear, skin, eyes, tongue, nose.
Pa, pha, ba, bha, ma.	Mind, ahankara (self arrogation), buddhi (intellect) prakṛti, purusa.
Ya, ra, la, va	Raga, vidya (asu. vi.), kala, maya.
Sa, sa, sa, ha.	Su. Vidya, Isvara, Sadasiva, sakti.
Sixteen vowels, from a to	-

This detail of the tattvas and the letters is based on P.T., introduction. Two principles and one letter, kṣa, is not found there.

The origin of the thirty-five tattvas from the letters of the Mālinī school in the ascending order is different from that of the above mentioned Mātṛkā. The main cause of this differentiation is their different alphabetical orders. According to the Mālinī, the origin of the principles from its letters is given below:-

<u>Mālinī (bhinnayoni) School</u> (Mā., IV, 15-17)

Letters.	Tattvas.
Pha.	Earth.
Da, au, o, ai.	Water, light, air, ether.
E, ta, am, sa, ma.	Sound, contact, colour, savour, odour.
Ksa, sa, ha, ah, sa.	Five organs of action.
A, ca, cha, pa, ta.	Five organs of perception.
Ra, ja, jha, tha.	Mind, ahaṅkāra, buddhi, prakṛti.
Dha, da, ya, bha, va.	Puruṣa, rāga, asu. vidyā, Kālā Kāla niyati, māyā.
I, na, gha.	Su. Vidyā, Īśavara, Sadāśiva.
Ga, kha, ka, ba, u, u, na, i, dha, ca, tha, lr, lr, r, r, na.	Śivatattva with its Śakti.

It is to be noted that the letter 'na' is not found here.

(b) The work represents itself as a class of the Āgama Śāstra, the authorship of which is attributed to Śiva himself. It cannot be denied that it is understood as an authority on the Trika form of Kashmir Śaivism (cf. Trikasāram mālinīmatam, T.A., I.). The work, as its contents point out, mentions various types of the Śaiva Sādhanā. The striking feature of the work, which distinguishes it from the other trika literature, is its equal emphasis on the doctrine (jñāna) and practice (Kriyā). Due to this special characteristic, we can emphatically declare that the work discloses its psycho-physical nature.

The fundamental objective of the work is Śiva-Yoga, Śivādvaita or Śankara Yoga (identity of the limited self with the supreme self). In the very beginning of the 1st. adhi., we learn that the sages, Nārada, Samvarta, etc., inspired by Śakti, come to Kārtikeya, son of Śankara and Umā, who is the killer of Tāraka, the demon, with a view to learn Śiva-Yoga. The system lays much stress on the initiation (dīkṣā), without which the Śiva-Yoga, the destination of human striving, cannot be achieved. The system has obviously stated that those, who, according to the Śaiva tenets, are unified with Śiva, the Infinite, never become animals again (cf. Na bhūyaḥ paśutāmeti śuddhe svātmani tiṣṭhati, Mā. I, 47).

The chief theme of the work is removal of the paśu-bhāva (animal state) and the attainment of the Śiva-hood. For the achievement of this end, the author of the work has followed the popular schools, the School of Knowledge (jñāna-mārga), expounded by the Upanisads and the advaita Vedanta and the School of Yoga, founded by Patanjali, and represented them in a synthesized form. The Vedanta believes that the mental discipline is a means to self-

realisation. By means of the higher centre, we can overcome the lower one. The Yoga School of Patanjali stresses the physical discipline by which the higher centre can be subdued. The Mālinī school represents itself as a part of the Tantras and Śaivāgamas and therefore holds both the methods respectfully and equally. According to it, full balance between the body and the mind is needful. Either of them cannot suffice for self-knowledge.

Mālinī Vijaya has divided the two methods, mentioned above, into three classes, viz., āṇavopāya, Śāktopāya and Śāmbhavopāya. The first and the third class correspond to the Yoga and the Jñāna of the Patanjala and the Vedantic School respectively. As regards the nature of Śāktopāya, it is the combination of both, Yoga and Jñāna. It is needless to say that the three Upāyas resemble the well-known Sādhanas of the Karma-Yoga, the bhakti-yoga and the Jñāna-Yoga.

In the whole work, the forte of the author is how one can rise from the gross to the subtle. The detailed explanation of the Ṣadadhvan (sixfold path), various dhāraṇās (concentrations) and the pancadaśī, etc., confirm the fact (mā, III, XII-XIII and II). Besides, the author has thrown light on the very interesting topics of the Tantrika Sādhanā.

The work, as we learn from the words of Umā (Mā. I, 8), is a part of Siddhayogīśvarī tantra (not available). From the text, it is also clear that the work consists of two parts, called Pūrva Mālinī and Uttara Mālinī. Unfortunately, the first part of the work is not available. The second part, Uttara Mālinī or Mālinī Vijayottara tantra, is mainly a blend of Jñāna (philosophy)

and Kriyā (practice), which are the fundamental themes of the Siddhā and Nāmaka tantra, regarded as two sections of the Siddha Yogīśvarī.

By the close study of the Śaiva literature of Kashmir, we conclude that the Mālinī School has not enjoyed a long life due to its rigorous methods of Sādhanā. On account of the loss of its preliminary section, Pūrva Mālinī, we are not in a position to lay any remark on its significant points. It is Abhinava Gupta, a scholar and spiritualist of the 10th Century A.D. that regards Mālinī as a principal treatise on the Trika, formulated by Vasu Gupta in his inspirational work, the Śiva Sūtras, and pays high esteem to it. It is also a fact that the tradition of the Mālinī system could not continue after Abhinava Gupta. No later writer of the Kashmir Śaivism has supplemented the School of Mālinī.

II. A brief survey of its contents and its place in the Tantrika literature in general and the Trika literature in particular.

(a) As regards the brief account of the fundamentals of the system, they are arranged in the twenty-three chapters called "adhikāras". Some of the adhikāras point out the subject they explain. At the very outset, the author has divided his philosophical scheme into two groups, viz., acceptable (upādeya) and avoidable (heya).

The group of the six, i.e. Śiva, Śakti, Mantramaheśvara, Mantreśvara, Mantra and aṇu (vijñānākala), belongs to the upādeya class. Three impurities, called āṇava, karma and māyā mala, are mentioned as heya.

The authorities on the School have conceived Śiva, the Supreme Reality, as Sakala (immanent) and niṣkala (transcendent). The first epithet implies Śakti, the free will of the lord, while the second refers to cit or consciousness. Thus Śiva or Parama Śiva, regarded as the Absolute in the Śaiva system, is a united whole of jñāna and kriyā. The doctrine of the āṇava mala is connected with these two characters.

The process of creation (Sṛṣṭikrama) mentioned by the school is also curious. The pure world of the pure principles (Śiva, Śakti, Sadāśiva, etc.) is created by Śiva himself. The creation of the impure universe is attributed to the eight lords, ananta, etc. or aghora, parama ghora, etc. (Mā. I, 19, cf. Śuddhe dhvani Śivaḥ kartā prokto 'nanto' site prabhuḥ, T.A.).

Śakti or freedom of Śiva holds an important place in the Śaiva thought. This principle is responsible

for the manifestation of the universe. No Sādhaka is liberated unless Śakti helps him.

The system also lays down the fact that Śiva, the infinite principle, is finitised and assumes various grades and stages of his unlimited being. The power, by which the unmeasured is measured, the undifferentiated is differentiated and the infinite is compressed in the finite, is Śakti.

The present system mentions innumerable Śaktis of Śiva, among which only three, aparā, parāparā and parā are primary.

The doctrine of competency and the significance of Guru cannot be neglected in connection with the contents of the work. Like the Vedic Sādhanā, the Tantrika way of Sādhanā is not restricted and reduced to only a superior class of men. Any man of any caste and creed, whether male or female, is equally admitted to the spiritual realisation of the Tantrika type, provided he or she proves himself or herself competent for the job before the religious preceptor (Guru) according to the doctrine of competency (adhikāritva) mentioned in Mā. IV, 6.

According to the Mālinī system, in the scheme of spiritual realisation, Guru is highly stressed and he has a wonderful role to play. Though he is a human being, he should be regarded as an image of Śiva (Mā. II, 10, VI, 29). He ought to initiate his disciple and equip him with the necessary materials for the difficult spiritual journey. Carelessness in the office of Guru surely leads aspirants to degradation and fall.

For the attainment of the final goal, the

formulas, mentioned in the Śaiva scriptures, are of very little use. They can not lead him towards the true path which can be shown by a Guru. A Sādhaka is advised to seek a preceptor of good type.

The theory of seven pramātṛs, mentioned in Mā.II, is reference to the various grades or stages of Sādhakas.

The mention of the pañcadaśa, trayodaśa and ekādaśa vidhis throws light on the wonderful method of the Sādhana and distinguishes the school from the Trika type of Śaivism. It also refers to the method of sublimation, well-known in the Tantrika literature of India.

The doctrine of the three upāyas, referred to in the 2nd. adhi. of Mā, corresponds to the theory of the bhāvas (nature), expounded by Sarvananda in his work, S.U.T.

The explanation of the five states, viz., jāgrat, svapna, suṣupta, turya and turyātīta, points out the five Śaktis of Śiva, due to which he is regarded as a doer of the five actions (pancavidhakṛtyakārī).

Doctrine of sixfold path or ṣadadhvan is another chief content of the work. The path is arranged in two groups, vācakādhvan and vāchyādhvan. The constituent parts of the first division in an ascending order are mantra, pada and varṇa. The latter consists of bhuvana, tattva and kalā.

Arrangement of the Ṣadadhvan in the four andas, called pārthiva, prākṛta, māyīya and śākta, is another peculiarity of the school.

The description of icchā, jñāna and kriyā śaktis

is specially related to the ideal monism and throws light on psychology.

Conception of Mātṛkā and Mālinī, referred to in Mā. III indicates the origin of letters.

References to jñāna and kriyā dīkṣā in Mā. IV point out that the school has synthesized two sādhanas of the Vedānta and the Pātanjala School respectively. The synthesis of the two methods also implies that the Śaiva system of Kashmir holds mental as well as physical discipline as a means to spiritual knowledge in an equal position.

In connection with purification (bhūta-śuddhi), the mention of the threefold anganyāsa, that is, apara, parāpar and para vidhi, is a remarkable character of the work. The three kinds of the anganyāsa are specially meant for three classes of Sādhakas, viz., dvaitavādin, dvaitādvaita vādin and advaitavādin (Mā. VI and notes on it.)

Performance of various mudrās, referred to in Mā. VII confirms the fact that the physical Yoga is also helpful to the act of spiritualisation.

References to divergent rites in Mā. VIII are indications of the practical Yoga or Kriyādīkṣā.

The term, ādhāra Śakti, referred to in Mā.VIII, 55, assures us that the doctrine of Ṣat Cakra was also known to the system.

Formations of mantras by various letters and their repetition (japa) are examples of mantra-yoga. Besides, worship of Śaktis in their concrete form in the

spokes of wheels (Cakra) is connected with the theory of diagrams (Yantra), specially known to the Tantrika Sādhanā.

The super-imposition of Śivatva on a dead body in connection with the mental sacrifice (Mānasa Yaga), referred to in Mā. VIII is a wonderful type of advaita-sādhana.

Pāśaccheda dīkṣā of Mā. 9th. is no less important in its contents. It is, in fact, a demonstration of fetters (pāśa), which stand in the way of spiritual rise of Sādhakas.

Sādhaka-dīkṣā and ācarya-dīkṣā are significant topics of the work. Nobody is admitted into the class of a Sādhaka unless he proves himself a man of character before the Guru. As regards the nature of the ācarya-dīkṣā, it transforms a sādhaka to the status of a Guru.

The abhiṣeka (sprinkling of water on head) rite is associated with the dīkṣās, mentioned above. No Sādhaka or ācarya has any right to act as a sādhaka or as an ācarya unless powers are delegated to him through the abhiṣeka ceremony.

Concentrations (dhāraṇās) on the gross elements, pancatanmātras, mana, buddhi, ahankāra and ten senses (indriyas) expose the peculiarity of the Sādhanā the school lays down. It also discloses the fact that macrocosm and microcosm are equally important to a spiritual seeker (Ma. XII-XVI).

Two kinds of Sādhana, lakṣyabheda and cittabheda, referred to in Mā.XII, are remarkable.

The work does not fail to mention the method of prāṇāyāma (breath-control) with its other variations as a

a means to self-control. As a matter of fact, the system does not attach much importance to it.

On reading much account of the Sakti principle and its different groupings in the work, its readers may not take the system as a Sivadvaita, qualified by Sakti (Sakti-visista), the author has strongly declared the worship of the self (cf. Yajedadhyatmikam lingam yatra linam caracaram (Ma. XVIII, 3) and named the philosophy as a high type of non-dualism (paramadhvaita).

Mentions of various Siddhis and references to the stages of Yogis and jnanis in the work are attractive topics of the tantrika sadhanas.

"Sankranti" method, by which Yogi can enter into the living or the dead body of the other by means of his yogic siddhis, deserves to be noted in its contents.

Similarly, candrakrsti or samadhanamrta is a yogic activity by which the moon can be drawn towards those who practise the method. (Ma. 21st adhi.)

Suryakrsti is another yogic kriya by which a sadhaka can have control over the sun.

By a brief review of the contents, we cannot hesitate to remark that the work contains philosophy and religion and its importance as a philosophic and religious work cannot be underestimated.

(b) The tantras are an epitome of the different forms of Sadhana because they are influenced by the varied religious cults and the divergent branches of Indian philosophy. Like the Vedas, they also claim great antiquity. The students of Tantras can not miss the monotheistic philosophy of the Upanisads and the absolute

monism of Śankara in them. Some of them are characterised by polytheism and pantheism of the Vedic period. In spite of all these various contents of them, they strongly stress liberation as the summum bonum of human life. They have adopted different methods to meet this end.

The chief contents of them are description of the Ṣaḍadhvan, conception of Mātṛkā for the origin of letters, explanation of the thirty-six principles and their wonderful siddhis. In view of these characters, we do say that the nature of the Mā. system is Tantrika.

In spite of the features that reduce it to the Tantrika level, the system is, to some extent, a bit different from it. The essential character that differentiates it from Tantras is its peculiar conception of the Absolute. Both, the Mā. system of Kashmir Śaivism and the Tantrika School, regard Śiva as absolute and transcendent.

The two terms, 'absolute' and 'transcendent' mean 'beyond relation'. But the term, 'beyond', according to the Śaiva School of the Mā., means - 'exceeding' or 'wider than the relation'. In the Tantrika School of Śaivism, the same term, 'beyond', is explained in the sense - 'having no relation at all'. The Mā. School does not deny or exclude relation. In other words, it mentions that the absolute is related to the world but has a wider sphere than that of the relation. According to this view, the absolute has relative universe in it. It is not denied. It exists in the absolute Reality but the latter is beyond it. The second view is accepted by the Tantrika monism. It says that the absolute has no relation. The Vedānta also follows this view. The relative world is a play of Māyā or a mere līlā. To this view the world is unreal.

For the further clarification of the term, 'absolute', diagrams (based on M.M.) are quoted in the following:-

I - 'A', the absolute, has excluded the 'B', a symbol of the relative world and, at the same time, is fuller than it. From the Chart, it is clear that the former (A) contains the latter (B) in it. The relative world is not excluded from it (the absolute). The Mālinī School of Kashmir Śaivism holds this view. The system has pointed out this idea by two terms, 'Sakala' and 'Niṣkala' (Mā. I, 18), meaning 'viśvamaya' (immanent) and 'viśvottīrṇa' (transcendent). Both, immanency and transcendency of the Reality, are agreeable to the Mā. School.

II - 'A', the absolute, is quite separate from the 'B', the relative world. The Tantrism and the Vedanta explain the absolute in this sense. The supreme is irrelative and remains aloof from the relativity.

As regards the nature of the supreme, the view of the Trika is similar to that of the Mālinī. It also regards the Reality as viśvamaya and viśvottīrṇa. The basis of this dual character of the supreme is its twofold aspect. The School has conceived Śiva, the Reality, as a united whole of two aspects, dynamic and static. The first character implies Śakti or vimarśa-rūpa Śakti, an essential nature of Śiva. As regards the second aspect, it refers to its prakāśa (universal light) or cit tattva (consciousness). The Reality is immanent due to its dynamic character. The basis of its transcendence is its static feature. In a plainer language, we can say that the Absolute, according to the school, is balanced state of Kriyā (dynamism) and jñāna (static) or vimarśa and prakāśa.

To distinguish the Mālinī from the Tantrika School in connection with the nature of the Supreme Reality, it is entirely essential to quote the words of Pr. Hr. in the following:-

"Viśvottīrṇamātmatattvamiti tantrikaḥ.
Viśvamayam......... Viśvottīrṇam
viśvamayam ca iti trikādidarśanavidaḥ".
Pr. Hr. Sū. 8, Comm.

From the statement, it is obvious that all of the three schools, viz. the Tantrika, the Kaula and the Trika, hold Śiva as the Supreme Reality but as regards its essential nature, they differ from one another. The Reality, according to the Tantrikas, is transcendent. The Kaulas lay emphasis on its immanence. The Trika, on which the Mālinī is an authority, stresses the dual character of the Reality. It is both, immanent as well as transcendent.

As regards the nature of the Absolute, the view of the Mālinī as well as the Trika School in comparison with that of the Tantrika and the advaita Vedāntic system is illustrated by the two diagrams, cited above. They, as a matter of fact, are not sufficient to make out the correct position of the Mā. and the Trika School in connection with the supreme. I deem it fit to present the basic views of the schools by other diagrams, which, in fact, will enable the students of the Kashmir Śaivism to understand it in its true perspective. They will also disclose the stages of its manifestation. They with their particulars are given as under:-

I. A B, the symbols of the absolute and the relative universe or Śakti, are in an equalised state. It is a united whole of the dynamic and the static aspects. The state points out the Śiva-Śakti-Sāmarasya or Sāmya-avasthā (homogenious state).

II. A - absolute contains the B, the relative universe or Śakti in it. Hetrogeniety begins in this state but it is not explicit.

III. A - absolute and B-Śakti or the relative world appear linked in their separate entities. The state is technically called 'yāmala' or twin.

IV. A, B and C refer to the absolute, the Śakti and the individual (the product of the A and B) respectively. The 'd' in the table points out the phenomenal universe that proceeds from the C, the limited self.

To estimate the position of the Mā School correctly, the brief review of the Trika literature, divided into three parts, Āgama, Spanda and Pratyabhijñā Śāstra, is necessary.

The first and the foremost work, belonging to Āgama class, is Śiva Sūtras, which, as the Kashmirian tradition mentions, are revealed through Vasu Gupta. The work, as it seems from K.S., lays down the elementary principles of the Trika system for the first time. The work represents itself as a type of idealistic monism. The ultimate Principle, admitted by the School, is Śiva, the Absolute. The system regards it, as immanent and transcendent. The character of the work is theoratical.

The Spanda branch of Śaivism lays down the main principles of the system in a more detailed form than the

Śiva Sūtra, without, or hardly, entering into philosophical reasonings iu their support.

The principal work belonging to this class is Spanda Kārikā by Kallata. The theme of the work is based on the Śiva Sūtras. It seems as a commentary on them. The author of it, no doubt, admits Śiva as the supreme, but significance attached to the Spanda (vibration) Śakti cannot be denied. The theoretical feature of the work can not enable us to distinguish it from the Śiva Sūtras.

The Pratyabhijñā (recognition) School may be regarded as the Manana or vicāra Śāstra (philosophy) of the Trika. The School is founded by Siddha Somananda, most probably a pupil of Vasu Gupta.

The first work which has laid the foundation of the School is Śiva dṛṣṭi by Somananda who deals rationally with the doctrines, tries to support them by reasonings and refutes the views of the opponents.

The second chief work of the School is Īśvara pratyabhijñā by Utpala deva. The treatise on the School deals with the fundamental principles of the Trika exhaustively and, to some extent, has superseded the Śiva dṛṣṭi of Somananda.

From the brief account of the principal works on the Trika philosophy, it is clear that they strengthen the philosophical aspect of it. As regards the practical side of it, they say very little. The main character that distinguishes the Mālinī School from the works, cited above, is its practical Yoga. It equally stresses jñāna and Kriyā or theory and practice.

The other distinctive marks of the Mā.. system

that separate it from the other available works, such as, Svacchandatantra, Vijñāna Bhairava, Mātanga, Mṛgendra and Netra tantra of unknown authorship, are its doctrines of Pañcadaśa and trayodaśa vidhi, etc. (Mā.II). Similarly, the doctrine of the threefold anganyāsa is also a peculiarity of the system. The apara anganyāsa is prescribed for the Sadhakas of the dvaita class. According to it, the body of a Sādhaka, from feet to forehead, is supposed to be 84 fingers. In this measurement, all the tattvas are to be realised. The parāpara vidhi is meant for the dual plus non-dual class of Sādhakas. The body, from feet to brahmarandhra, is considered to be 96 fingers. All the principles are realised in this space. The para method of the anganyāsa is specified for the Sādhakas of the advaita class. The body of a Sādhaka, from feet to brahmarandhra, is supposed to be 96 fingers. Twelve fingers are to be added to this measurement. In the space of 108 fingers, Sadhakas are directed to realise all the categories (Mā. 6th, text and notes).

Reference to the Mahāpretadhāraṇā (meditation on the dead body) is a specific feature of the Mā. School. The wonderful method of the dhāraṇā (Mā. 8th, 68) illustrates the formula - Sarvaṃ Śivamayam jagat.

III. Outline of the Trika Culture (Philosophy and religion) - with a brief review of its history.

(a) -- 1. The triple thought, specially known as Trika Śāsana or Śāstra, is a chief branch of Kashmir Śaivism and upholds, as its name indicates, three categories, viz., (1) Śiva, all-doing and all-knowing, (2) Śakti, personal nature of the ultimate Principle and (3) aṇu, the individual self under the bondage of three impurities or limitations.

The three principles, mentioned above, represent basic unity, due to which, the school is called non-dual (advaita). As a matter of fact, the one fundamental unity, by means of its freedom or Svāntantrya Śakti, manifests itself in the three forms in the state of creation. The Supreme Reality, in its self-division, does not lose its essential nature and remains the absolute one.

From the psychological point of view, the three principles of the triune thought, Śiva, Śakti and nara, correspond to consciousness, sub-conscious and unconsciousness respectively and refer to the three phases of Indian philosophy, viz., unity (abheda) unity in diversity (bhedābheda) and diversity (bheda).

From the Śākta point of view, the trichotomy of the system is understood as combination of three Śaktis, parā, parāparā and aparā or icchā, jñāna and kriyā, which also indicate abheda bhedābheda and bheda.

From another (tantrika) point of view, the School represents three short vowels, a, i and u and is technically called Ṣadardhakramaśāstra (T.S.IX) or Ṣadardhakrama vijñāna (T.A.I). As a matter of fact, the six vowels, a, ā, i, ī, u, ū, are recognised as forms

of Anuttara (Śiva or cit-Śakti) Ānanda (ānanda Śakti) Icchā, Īśana, Unmeṣa and Ūrmi respectively in the tantrika school. The three vowels, a, i, u, are taken out of the six, already mentioned. The name of the school is based on them and they are regarded as forms of cit (Anuttara), Iccha and Unmeṣa (jñāna Śakti). The long vowels ā, ī, ū are representatives of ānanda Śakti, Īśana (condensed form of icchā) and Ūrmi (condensed form of jñāna).

In connection with the meanings of the term, 'Trika', the Tantrika view, which stresses the three short vowels as a true form of the Trika, seems most agreeable to the Mā. of all those, already mentioned. From the text of the Mā., it is obvious that it has arranged the six vowels, mentioned above, in three groups, called Śāṭka, Trika and eka, which represent a ā i ī u ū, a i u and a respectively (Cf. Tatra Sampujayet śāṭkam trikaṁ vāpyekameva va, Ma. VIII, 109).

There is one point to be noted in this connection. The three short vowels are associated with the cit, Icchā and jñāna, recognised as the principles of the pure universe. The Kriyā Śakti is intentionally eliminated from this group as it is related to the Māyā, a tattva of the impure world. The relation of the three vowels to the sacred universe implies their purity that Tantrikas and the Mā. School have kept in view. Besides, their place in the Tantrika Sādhana is no less important.

A brief account of the three principles is as under.

I. Śiva.

The supreme Reality, Śiva, is conceived as a United whole of the two attributes, consciousness (jñāna)

and Kriyā (freedom). The characteristics are regarded as two aspects of one Reality. The first aspect, called 'cit' (consciousness), represents itself as (Prakāśa' (illumination). The second aspect, regarded as 'freedom' or 'Kriyā' represents 'Vimarśa' or the illumined. The idea of the two aspects of Śiva is referred to by Mā. I, in other way.

The perfect balance of the Static and dynamic aspects of Śiva is experienced by 'I' which represents Parāhantā (full egoity). The I-ness of this State is symbol of perfect unity and is free from all differentiations. The sense of this-ness (Idam) is fully merged in the I-ness. It is the State of supreme consciousness (Parā Samvit) in which subconsciousness and unconsciousness are also latent in their unmanifested forms.

II. Śakti.

In the State of manifestation, the equilibrium of bodha (consciousness) and Kriyā (freedom) is lost. The Vimarśa aspect representing free will of the supreme Reality is disassociated from the balanced state of Jñāna and Kriyā. Śakti Tattva, as a matter of fact, is not an independent unit. It is the freedom of Śiva, manifested in the form of Śakti. Due to this separation of freedom, developed as 'Śakti', limitation begins in the essential nature of Śiva, who was regarded as free agent, all-doer, (Omniscient and Omnipotant). In the Śakti State, the sense of diversity begins to emerge. The definite nature of this differentiation is yet not known. Śakti, no doubt, is a seed of limitation, which has not been externalised. The State is also experienced by the 'I'. The I-ness of the Śakti State is different from that of the Śiva State. The 'I'

of the latter is fuller than that of the former. The 'I' of the Śakti is bent towards this-ness (Idantā). At any rate, we cannot establish Śakti, as a seperate entity, apart from Śiva, It is His instrument by which He delimits Himself.

From psychological point of view, Śakti is sub-conscious state of the perfectly conscious Śiva. It falls between two Poles, i.e. consciousness and unconsciousness. Śakti is neither perfectly conscious nor totally uncons-cious. It is a means that transforms the absolutely conscious into the totally unconscious. It helps the Infinite to make Itself finite.

III. Nara (Limited Self).

Nara, technically called "aṇu", represents limited form of Śiva, who has abscurated His essential nature by His own free will. It is a bound state (Baddha-avasthā) of the Reality, created by Its Śakti. The equilibrium of bodha and Kriyā, which represents Śiva state is totally lost in the Aṇu State. The Kriyā aspect appears as Śakti, which again divides the bodha aspect and monifests it as Aṇu. As a matter of fact, Nara and Śiva are not distinct from each other (cf. Jīvaḥ,Śivaḥ Śivo Jīvaḥ Sa Jīvaḥ Kevalaḥ Śivaḥ. ku. T. Cha. IX-42).

Thus the one whole (Pūrṇa), appearing itself in the three forms, does not lose its essential characteristic. The one remains one. Śiva is like universal artist. His Śakti is just like a brush. The aṇu is a picture which the Artist draws by His brush, the Śakti. The instrument and the product corresponding to Śakti and Nara are not different from Śiva, the Universal artist. The picture, drawn by His free will, is the universe of phenomena.

The three principles, nara, śakti and śiva are technically termed as 'Sthūla' (gross), 'Sūkṣma' (Subtle) and Para (Beyond subtle), respectively. The trichotomy of the system is applicable to all the tattvas (elements) and fundamentals, connected with the Śaiva School (cf. Sthūlam sūkṣmam param viduḥ (T.A.).

This threefold division is tabulated in an ascending order in the following:-

Three Principles of the Trika System.

	(1)	(2)	(3)
(1)	Nara	Śakti	Śiva
	Sthūla (gross)	Sūkṣma (Subtle)	Para (Beyond subtle)
	Objective State	Subjective-Objective State.	Subjective State.
	Bheda.	Bhedābheda.	Abheda.
(2)	Thirty-six principles.		
	Puruṣa Prakṛti.	Māyā, Kalā	Śiva
	Mana; Buddhi,	Rāga, Aśu	Śakti
	Ahaṁkāra-five senses of knowledge, five senses of action - Pancatanmātras Pancamahābhūta.	Vidya Kalā Niyati.	Sadāśiva Īśvara Śu.Vidya.
(3)	Seven Measurers (Pramātṛs).		
	Sakala	Mantra	Śiva
	Pralayākala	Mantreśvara	
	Vijñānākala	Mantrameśvara.	

(1)	(2)	(3)
(4) Five states (panca-avasthās).		
Jāgarat Svapna Suṣupti	Turya	Turyātīta
(5) Three Vidyās.		
Aparā	Parāparā	Parā.
(6) Three Śaktis.		
Kriyā Śakti	Jñāna Śakti	Icchā Śakti.
(7) Three States.		
Viśvamaya.	Viśvottīrṇepi Viśvamayaḥ. Viśvamayepi Viśvottīrṇaḥ.	Viśvottīrṇa.
(8) Three Upayas.		
Āṇavopāya.	Śāktopāya.	Śāmbhavopāya.
(9) Five Actions.		
Sṛṣṭi Sthiti Saṃhāra.	Nigraha	Anugraha.
(10) Three Kundalinīs.		
Māyā Kundalinī	Śakti Kundalinī	Parā- Kundalinī

(1)	(2)	(3)
(11) Six Ananda Bhumis.		
Nijananda Parananda. Mahananda Brahmananda.	Cidananda	Jagadananda.
(12) Five Saktis.		
Iccha Sakti Jnana Sakti Kriya Sakti.	Ananda Sakti.	Cit Sakti.
(13) Fifty letters.		
All letters from Ka to Kṣa.	Ṣanṭha Svara R.R.Lr.Lr.	All vowels except Ṣantha Svaras.
(14) Five faces.		
Sadyojata. Vamadeva Aghora.	Tatpuruṣa.	Isāna.
(15) Five Kalas.		
Nivṛtti Pratistha Vidya.	Santa	Santatita.

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2. Before we explain Spanda and Pratyabhijñā in relation to the Trika, it is proper to say a word or two about the Siddhānta and the Pāśupata Schools of Śaivism, which, in spite of their agreement with the Trika in their externals, basically differ from it in fundamentals.

Siddhānta Śaiva School is a dualist in the sense that it believes in the existence of the three basic principles, viz., Śiva, Śakti and Vindu. Śiva is said to be pure and absolute conscious. It is immutable in character and is regarded as Cidrūpa. As regards the Śakti principle, it is also conceived to be cidrūpa but it is not static like Śiva. Phenomenal expansions and contractions or movements are assigned to its dynamic nature. Both, Śiva and Śakti are immaterial. Vindu, in its pure and impure form, is matter and is the material basis of the created universe.

Man, as such, is of the nature of Śiva though this nature may remain clouded or obscured until it is finally restored to its divine status.

According to the Pāśupata School, Pati (Lord), Paśu (animal) and Pāśa (bonds or fetters) are the three ultimate principles. Pati or more correctly Paśupati (Śiva) is divine. Paśu is also conceived divine by nature and is under the bondage of matter called Pāśa. When this bond is snapped it regains its divine character but not the status of Maheśvaratva or Lordship.

The chief characteristic of the school is its conception of Mukti (liberation). It admits a lower form of mukti, called Kaivalya (freedom). This is called duḥkhānta or Kaivalya mukti when the paśu is freed from the chains of the world and from all the miseries incidental

to the worldly life. The paśu-nature still continues. Such a paśu is called niranjana, as opposed to sanjana, but it is not divine.

In the Trika system, Śiva and Nara (individual self) are one. When Śiva is under limitations, it becomes paśu or animal. When fetters are removed, it is again Śiva (cf. Paśabaddho bhavejjīvah paśamuktah sadaśivah, Vi. Bhai). It is the Śakti of Śiva, called roddhrī, that veils his essential nature and he appears as a paśu. When he regains his essential character through his own Śakti, called vikāṣini in this case, he becomes Śiva. Thus, Śakti in this School is most important tattva. Both, paśu-bhāva and Śiva-bhāva are dependent upon it. The School is styled as an idealistic monist. The one appears in three forms created by its own freedom. In spite of the triple form, the one is still one.

3. The Term, 'Spanda' (Lit., known as movement), represents itself as an aspect of the Trika and exposes the secrets which are latent in the Śakti of Śiva. The word "Spanda" occurs once in Mā. 18th, 5 in the sense of a vibration situated in the human heart. A Sādhaka is directed to meditate on this movement, which according to Mā. seems to mean The Supreme Principle.

Abhinava Gupta has also explained the term (Spanda) in the sense of Parama Śiva or Supreme consciousness, which manifests Itself in the three forms, called Śiva, Śakti and Nara, corresponding to the avyakta (non-dual) vyaktāvyakta (dual plus non-dual) and vyakta or dual (cf. Ekasya Spandanasyaiṣā tridhā bheda vyavasthitiḥ. T.A. 5th.). Similarly the Spandana is also used in the sense of Anuttara "meaning the Supreme Self or Śiva".

The author of S.T.S. in the 1st. Ka., has used the Spanda in the sense of flutter or movement. According to this text, Śiva Tattva is the first flutter of Parama Śiva.

It enables us to say that the Spanda is freedom (Svātantrya Śakti), regarded as an aspect of Parama Śiva. The advocates of this free will have raised it to a high status and explained the same as a separate, Spanda Śakti by writing treatises on it. As a matter of fact, its value is as an aspect in the Trika and not a separate school.

Like the Spanda the Pratyabhijñā (recognition) is not a separate school and is connected with the aspect "consciousness' of Parama Śiva. The supreme self and the individual self are identical in the state of liberation. This identity is forgotten in the creative State due to its own freedom. The recognition of the lost identity is called Pratyabhijñā.

The foundership of the Spanda is attributed to Kallata, a pupil of Vasu Gupta. The principal work containing the tenets of the aspect is 'Spanda Kārikās' by Kallata. It is a controversial point that Spanda Karikas are not an independent work. They represent the theme of the Śiva Sutras which are said to have been revealed to Vasu Gupta by Śiva. As tradition mentions, they were inscribed on a rock on the Mahādeva hill, four miles far from the Nishada garden in Srinagar in Kashmir. He taught them to his pupil, Kallata, who composed the Spanda Kārikā on them for the instruction of his own pupils.

The followers of the Spanda system hold that Śiva as a supreme Reality is neither an efficient nor a material cause. According to them, God is independent and he

creates the world merely by the force of his will. This Force or Śakti, regarded as responsible for the projection, maintenance and the destruction of the universe, is called Spanda. This Śakti is a main factor that brings animal state as well as liberated state to Śiva. A sādhaka realising this spanda tattva can know his real nature (S.N.Ni. Com. 1st Ka Ibid. III Ni.Ka 16).

The authorship of the Pratyabhijñā (recognition) is ascribed to Somananda, whose main work is 'Śiva Dṛṣṭi'. The other principal treatise on it is Īśvara Pratyabhijñā by Utpaladeva, the commentator of which is Abhinava Gupta. The votaries of the aspect hold that Śiva is the fundamental Reality, which appears as a phenomenal universe. They lay emphasis on the Ābhāsa (Evolution) Vāda, according to which, the world of multiplicity is evolved by Śiva, which was ideal-ly existent in the Reality.

The main topic of the Pratya Bhijñā aspect is an identity of the individual self and the material world with Śiva. Like the Trika thought, which mentions the unity of the three Tattvas, the aspect also admits the unity of the limited self, the Śakti and the universal self. The doctrine of the creation of the World and the relation between the individual soul and the supreme soul are the same in this aspect as they are held by the Trika School. All diversity proceeds from unity and to reach the latter one should begin from diversity. To approach this unity is the primary the system deals with. But its approach is different. The limited self and the supreme soul are indentical. The nature of the former is not separate from that of the latter. The former has totally forgotten his essential nature, owing to the three taints, i.e., āṇava, Karma and Māyā Mala. The system mentions that the lost

identity is recognised. The Anu, when it recognises its identity with Śiva, is no more animal. It becomes Śiva.

The School, like the Vedanta, does not mention that the phenomenal universe is an illusion. According to it, the material world is a reality. The mundane world is, in reality, a psychical life of the all-soul (Śiva), projected outwardly. The appearance (Sṛṣṭi) and dissolution (Pralaya) are said to be unmeṣa (opening) and 'Nimeṣa' (closing of Śiva). He awakens, the world, potentially latent within Him, comes into being, when He is in the waking State, the world of phenomena exists. When he goes to sleep the world is withdrewn into Him and disappears. He is asleep and the world rests with Him as a potential magnitude till the new day of waking comes. Thus the world is not different from the objectified or materialised consciousness of Śiva. Śiva, according to the philosophy, is simultaneously both cause and effect. He is quiescent and is always in perfect repose. It is the doctrine of the Svantantrya or sovereignty of God's will that imparts an impetus to the wordly process. Thus the Śakti of Śiva is also primum datum in this school.

The principle of the Prayabhijñā school, in short, is that the individual self in man is Śiva. This identity of the limited self with the universal self is forgotten owing to the nescience and delusion. When this known identity is brought or recognised, it is Pratyabhijñā (I.P.IA.). For example a King knows a man. Owing to some reasons, he forgets him. The minister of the king, presenting the man before him, says - 'This is the man whom you already know'. The knowledge of the man to the king is recognition. When the three taints of the limited self disappear, it becomes aware of its Śiva state like the

prince who was taken away by a cowherd and was brought up in his association. He forgot his real nature but when he recognised his princely state, he was no more a cowherd.

According to the Vedanta philosophy, the whole universe is Brahman. The appearance of the phenomenal universe is Māyā, or an illusion. The individualself (jīvatman) does not realise itself that it is Brahman. It is deluded by Māyā. Sometimes a man mistakes a rope for a snake owing to darkness. Similarly the world is Brahman but due to Māyā it is not perceived correctly in its true perspective. The rope cannot be a snake. It is darkness that presents the reality in other form. When this misleading element is removed, the reality appears as it is. The Vedanta reaches the Reality by negation. It denies the world, which, according to it, is a false show. From the Śaiva point of view, the world is reality. It cannot be denied. The universe is Śiva. The limitedself is also Śiva. It has forgotten its true nature that He is Śiva. To misunderstand a rope as a snake is not due to the darkness. According to the Śaiva Philosophy, it is forgetfulness that works out and presents the rope in the form of a snake. When the reality is recognised, there is snake. It is the rope, which, for the time being, was forgotten and was misunderstood as a snake.

To sum up the fundamentals and dogmatics of the three, Trika, Spanda and Pratyabhijñā, it would not be out of place to mention here that the Trika Philosophy is a blend of the three ways of God-realisation. The Spanda mentions the energy of the Lord Śiva as all in all. For the realisation of this energy, an aspirant is ordered to continue his meditation on the object till the vision of that supreme Bhairava comes. It is a 'Dhyāna Yoga'. By

this method all the impurities are cleared away and the a meditator attains to eternal Bliss in the end.

The Pratyabhijñā method is different. It does not mention any control of breath (Prāṇāyāma etc.) for the attainment of the supreme vision of Śiva. It maintains that the recognition of oneself as Śiva is the way to obtain liberation. This method is philosophical and J.C. Chatterjee calls it a "Manana" or "Vichara" Śāstra (K.Ś.).

The Trika does not emphasise any one method. It equally mentions Kriyā-yoga (āṇavopāya) including dhyāna-yoga, Śāktopāya (Kriyā jñāna) and Śāmbhavopāya (jñāna). The system represents itself as a compendium of the various methods for spiritual Sādhanā.

4.From the Vedic age, it appears that Śabdas or Mantras were regarded as a chief means to self-realisation. The spiritual efforts of the Vedic seers for God-realisation were absolutely based on them. They, therefore, from the earliest times, we find, have a close correspondence between the two aspects of Brahman, i.e. Śabda brahman and Para brahman. Śabda brahman, represented by a Vedic Mantra, was considered to be realisation of Para brahman. This method of Yoga, later on, came to be known as "Vāgyoga" (Lit. unification of speech, techn, realisation of God through speech or Śabda). We find it stated in the traditional literature of Vaiyākaraṇas (Grammarians) of whom Bhartr Hari was best representative. He has clarified the position of Śabda and restored it to the divine status (cf. Anādinidhanaṃ brahma śabda tattvam pracakṣate. Vivartitiñrthabhāvena prakriyā jago yataḥ, Va. P.). Parallel to the Vedic line, we come to know the same truth in the Tantrika line of culture. Here we find a very close analysis of the structure of Śabda and the science of the

Mātṛkā that came to be developed in the Tantrika School in course of time. So called letters of the alphabet are understood, in reality, as ultimate units of vocal speech. Great Yogins applied their energy to an investigation of all these principles, which constitute Mantras, and formulated their views in their own ways. From the study of history, we find that there were at least two methods of arrangement of letters in the alphabet current in the ancient times. One method follows the genetic order of letters. According to this method, from the five principal centres of the articulate speech, from larynx to the lips, there arose five successive orders of both, vowels and consonants (cf. Akuha visar janīyānaṃ kathaḥ, etc.). This is the normal order, specially based on the ~~xxxxx~~ laryngeal system, in vogue today. But there appears to have been another secret order, in which, the alphabet begins with 'na' and ends with 'pha'. This peculiar arrangement is favoured by so called Ma. School, such as, distinguished from the other Mātṛka School. It seems that it is a very great spiritual significance.

The Vedic method of Sādhanā, as we see, is intimately related to the Mantras, formed by the units of syllables. This line of Sādhana is still continuing in the Tantrika Cult. Besides, the great spiritualists of the Tantrika period have found out the other method of Sādhanā, called Varṇayoga, as distinguished from the Mantra-yoga. They have proved the fact by their personal experience. Meditation or concentration on a certain phone yields the fruit, similar to that of the Mantra-Yoga. The recitation of an individual letter (Varṇa) is no less important than that of the Mantras. The ultimate goal, according to both, Varna-yoga and Mantra-yoga, is equal. The Tantrika approach to the unity through the Varnas is

shorter than that of the Vedic School through the Mantras but both are logically and psychologically based on sound principles. The former, in comparison with the latter, is simple and does not require the rich materials the latter needs. Moreover, the Tantrika way of self-realisation through this method has no restriction. Any man of any class is admitted to the Sādhanā of this culture. In this respect, the ṛṣis of the Tantrika cult are more broad-minded and generous than those belonging to the Vedic School. The Vedic Sādhana, in short, is meant for men of a special class.

Mantras, as we learn from the Vedas are arranged in groups. The seers have assigned them to particular deities. Likewise, the scholars of the Tantrika system have arranged the letters of the alphabet into two groups, vowels and consonants, technically called "Vīja" and "Yoni" which represent one deity, Śiva, in his two aspects, viz., Śiva and Śakti. This monistic trend, as opposed to that of polytheism, found in the early history of the Vedas, is a peculiarity of the Tantrika School.

Ascreption of the two-fold letter to Śiva and Śakti has affected the Śaiva and the Śākta cult, which, in this respect, are mutually related to each other. The Śiva principle is cidrūpa and static. The Śakti is regarded as dynamic and is said to be part and parcel of Śiva. The equalised state of the static and the dynamic aspect makes Parama Śiva, understood as tattvātīta or beyond name and form. From the point of view of the Varṇa-Yoga, both, vowels and consonants, are representations of the Śiva and Śakti principles. Varṇa-Yoga and Vyanjana-Yoga, is, in fact, a symbol of Saiva Yoga in its two aspects, Śiva and Śakti. Śaiva Yoga, itself with its

symbolic form, is the main theme of the Śaiva and Sakta Tantras in general.

From the historical point of view, the progressive development of the Śaiva and the Śākta cult is briefly mentioned. As regards the development of Kashmir Śaivism it seems a fact that it has added one more principle, called "jīva" or "aṇu" to the twin (Śiva and Śakti), already developed in the Tantrika culture of India and named it as "Trika" . The third principle, 'anu', is understood as a joint product of Śiva and Śakti, regarded as father and mother, in the form of a son. The three principles of the system, as a matter of fact, represent basic unity and refer to the doctrine of oneness (cf. Ekoham vahuh syam) of the Vedic culture. The system specially points the doctrine of evolution and explains it how one becomes many (cf. Ekaṃ vastu dvidhā bhutam etc., P.T.). The first work, containing the elementary principles of the system is Śiva Sūtra, revealed to Vasu Gupta, a Kashmirian sage, through Śiva a Siddha. The time of Vasu Gupta's flourish, stated by R.G.Bhandarakara and Dr. Sudhendu Kumar Das in their works, "V.Ś. M.R." and "Ś" respectively, is the 9th century A.D. The non-dual nature of the system, mentioned in the work, reduces the phenomenal universe to the fundamental unity which is characterised as "Caitanyamātmā", S. Sec., 1st. Sec. The occasional references to the letters, representing Śiva and Śakti are also found in the work. Its value as a representation of the Trika tenets in brief, is, no doubt, remarkable.

Kallata and Somananda, two pupils of Vasu Gupta, continued the tradition of the Trika system by their two respective works, Spandakārikā and Śiva dṛṣṭi. The first work, as we have already mentioned, is reproduction of the

same theme we find in the Śiva Sūtras. The second work, as its name signifies, deals with the Śaiva philosophy. Throughout the work, the author stresses the idealistic monism of the school. The author favours the theory of evolution (ābhāsavāda) and explains how multiplicity begins from unity (cf. Yogīva nirupādānamartha jātaṃ prakāśayet S. dr.). The work, directly or indirectly, is related to the Trika School and lays down the foundation of the Pratyabhijñā.

The contributions of Utpaladeva, the disciple of Somananda, to the triple thought are very great. He adopted the same three principles and explained them on the basis of pratyabhijñā (recognition). He lays much emphasis on the forgetfulness of Śiva that puts him under limitations. The recognition of this state is, according to him, liberation which can be achieved by means of jñāna (philosophy).

Another chief contributions to the system are the works of Abhinava Gupta. Tantraloka in 32 chapters, called āhnika, entirely deals with Śaivism of Kashmir. The work itself is a commentary on Mālinī. The author of T.A., though accepts the views of his predecessors but his preference is to that of Ma. which he calls 'Śrīpūrva Śāstra'. He seems to explain the fundamentals of the Mātṛkā School but in support of his views, he often quotes Mālinī.

The method of the Varṇa-Yoga, as we have seen it, is chiefly related to the letters of two types, vowels and consonants. The order of the alphabet, in which vowels and consonants are commingled, is also associated with the Varṇa-Yoga and has its own significance. This order is favoured by the Mā. School and it refers to the perfect unity. The system does not accept the two-fold division

of letters and their assignment to Śiva and Śakti. The Mātṛkā system reaches the basic unity through duality. But the system approaches the unity through unity. As Śiva and Śakti are basically one, similarly their representatives, vowels and consonants are also one.

The exponents of the Mālinī system have gone to the extreme. They are not prepared to accept difference between vowels and consonants, representing Śiva and Śakti, and therefore they have commingled them in support of their view.

This is a new approach to the Supreme Unity. For the first time, we have seen it in the system. All letters are equal and refer to the Mālinī Śakti behind which the transcendent Śiva exists.

Apart from this distinctive feature of the Ma. School, the other characteristic of the system is its practical Yoga. The Mālinī culture has understood theory and practice or philosophy and religion as two aspects of one thing. Theory without inner experience can not live long. Religion without the theoretical support is lame. In the system, both, jñāna and practice, go side by side.

In the process of spiritualisation, according to the Tantrika Sādhanā, there are three states, viz., purificatory, illuminant and unifying, related to the three bodies of an aspirant, Māyic, Śākta and vaindava. The first state implies the bhūta Śuddhi which results in the removal of the Māyic body. The second state points out the jñānodaya (the state of illumination or sthiti). It is not possible unless the Śākta body is formed. The text stresses the utility of the bhinna yoni Mālinī for the formation of this deha (Ma. III, 36) which is trans-

-formed into the Vaindava body.

As regards the literature of the Ma. system, we have got only three works, Malinivijayottara tantra, Tantraloka and Malinivijaya vartika by Abhinava Gupta. T.A. mainly deals with the Matrka School but occasional references to the Malini are not missing. The third work is a commentary on Malini. Vi. and seems incomplete. It has dealt with a few fundamentals of the system in a very difficult language. The only source that enables us to expose the nature of the system is the text of the Malini Vi.

To say anything on the correct position of the School is very difficult. The system is intimately related to Purva Malini (preliminary section of the work), Siddhayogisvari, Siddha and Namaka tantra, which are not available at present.

(b) -- 1. It is the spontaneous and innate tendency of human mind that it attempts to find out the solution of the mystery of the universe after the task of meeting the immediate necessities of life. We must regard this inward march of human mind as the origin of philosophy. The human understanding, in its solitude, wants to find an explanation of the phenomenal multiplicity and variety. It desires to know whether this visible plurality can be traced to the original unity and whether this seeming variety is unreal. It tries to ponder over the cause of the present disorder and disconnectedness behind which the perfect harmony exists. This search of human reason for some common ground or fundamental unity, where all diversities return and where all ways are stopped, is a true aim of philosophy. The nature of this common ground, as Sastras describe, is

eternal and whence fall is never possible (Cf. Yadgatvā na nivartante taddhāma paramam mama. Bha. Gī.) When a man reaches the Absolute Unity, he feels that all his faculties have attained their richest fruition. In this perfect state, nothing remains unknown to him. By the knowledge of the Infinitude everything becomes known to him (cf. Yasmin vijñāte Sarvamidam vijñātam bhavati, Chā. U. Chap. VI). It is a state of the perfect Homogeniety where no hetrogeniety remains. The Bhagvat Gītā has explained this state as follows:-

"Yam Labdhvā cāparam lābham manyate nādhikam tatah". VI, 22 (Attaining which nothing in this universe seems to be better).

It is the function of philosophy that it discloses the inner vision of a man and brings the direct experience of the Absolute which pervades his whole system with the unspeakable joy. It is the intuitive experience of the Absolute that we are enabled to have a correct estimate of philosophy.. All human reasonings should continue until the final goal, the perfect synthesis is reached. The real value of philosophy lies in the attainment of the absolutely homogenious Reality.

There is a considerable difference between the conception of philosophy as it is understood by the Indian systems of philosophy on the one hand and as it is taken to be by the Western Philosophers on the other. Although we note important points of similarity between the philosophical discussions of the Western thinkers and the Indian systems of philosophy still we cannot ignore the fundamental distinction between them. Philosophy, in the West, in the words of Dr. Nalini Kanta Brahma in his work P.H.S., is the "Thinking consideration of things." It is the rational

explanation of the universe as a whole. Thus, in the West, Philosophy is something purely intellectual. It is like the other subjects of study and bears no special importance. The transcendent merit and the independent character of philosophy which the six schools of the Indian philosophical systems emphasise are not recognised in the West. In the East, Philosophy is taken as summum bonum of life. It is understood as be-all and end-all of life in India. It is hardly anything more than an intellectual pastime in the West. In this connection the words of Sir Radha Krishnan are remarkable - "In many other countries of the world, reflection on the nature of existence is a luxury of life. The serious moments are given to action, while the pursuit of philosophy comes up as parenthesis. In the West, even in the hey-day of its youth as in the times of Plato and Aristotle, it leaned for support on some other study as Politics or Ethics - - In India, philosophy stood on its own legs, and all other studies looked to it for inspiration and support." I.P. Vol.I.

The Indian mind has regarded philosophy as one of the chiefest means that solve the richest problem of salvation considered as the ultimate good of human life. It relieves man of the miseries of life and bestows on him the indescribable bliss. A man, seeking emancipation from the fearful bondage, occupies himself with the study of philosophy. The intellectual discussions available in the Indian Philosophy are not merely intended to supply the needs of intellect. They are meant to serve the ultimate and fundamental need of human life, viz., The need of liberation. In India, philosophy originates when a man feels a need of emancipation, when he desires something more than the objects of the ordinary interest. Thus the Hindu philosophy does not find its origin in the love of wisdom or in the desire

to know something (Jijñāsā). It comes into being when a man desires for protection from the wordly bonds. In the West, philosophy means to achieve wisdom for its own sake and not for any practical purpose. The theoritical character of philosophy has got much emphasis and its practical aspect has been thrown behind there. The case, in India, is different. The theory has been subordinated to the practice. It is the practical aspect of philosophy that matters much in India. Practice has a full domination over theory. Thus theory and practice, or philosophy and religion have kept pace with each other. In most cases religion has preceded philosophy. In India, as a matter of fact, philosophy is founded on religion, faith and intuitive experience. Indian thinkers neither advocate actless wisdom nor support wisdomless acts. They are equally attached to action and contemplation. They are active first and then contemplative. Individual ṛṣis first of all, have got vision of the Absolute by their intuitive experience. Later on, the same experience is philosophically discussed and its value is determined for the ordinary people. In India, the philosophies which are not based on the intuitive experience or faith, have got no long life. We should also bear the fact in mind that in some cases, religious experience comes after ratiocination (Vicāra) which is supposed to be the function of philosophy. In the Vedanta, for example, we find that intuition (darśana) is supposed to come after meditation (Nididhyāsana) which again follows ratiocination (Manana). It does not matter much whether religious experience or intuition comes first and ratiocination takes place after it, or meditation falls first and intuition is its fruition. The fact, which we have to emphasise in this connection, is the interrelation of religion and philosophy. In India, theory and practice

are interwoven in every school of philosophy. They are never divorced from each other in the six systems of the Indian Philosophy.

As a matter of fact, reason and intuition are not two separate things. They are regarded as two aspects of one attempt or approach. The ultimate goal of these two criteria is one, viz., Salvation. From this point of view, the aim of the Nyāya and Vaiśeṣika, of the Sānkhya and the Yoga, of the Vedanta and Mīmānsā, of the Buddhist and the Jain, is the same, i.e., the attainment of the Highest and and complete emancipation from all miseries. It is very difficult to state that the Vedanta and the Sānkhya are philosophies and not religions. In reality, theory and practice are mixed in the six system of philosophy. Undoubtedly, in India, philosophy and religion are but theoritical and practical aspects of one attempt at realising the final end of life. Thus reason and faith or philosophy and religion should be regarded as two criteria of the Highest truth.

2. According to Abhinava Gupta, philosophy or jn̆āna is that by which the knowledge of the fundamental Unity or absolute whole (Pūrna Prathātmaka) is obtained. This jn̆āna is said to be of two kinds, that is, bauddha (related to buddhi or intellect) and paurusa (related to Purusa or spirit). Both intellectual and spiritual jn̆āna are required for the supreme goal in the saiva philosophy. Either of them will not suffice.

Similarly the Ajn̆āna (Ignorance) has also two kinds paurusa ajn̆āna and bauddha ajn̆āna. By the pauruṣa ajn̆āna, we mean āṇava mala, which is intimately associated with Aṇu or individual self. For its destruction, Śaiva philosophy stresses Dīkṣā. Suppose this ajn̆āna is

destroyed by Dīkṣā and the aṇu is purified but Bauddha ajñāna remains in its active state, shall we get liberation? This question is answered by T.A. in the lst.A. The destruction of Pauruṣa Ajñāna certainly brings freedom (mokṣa) after the fall of this physical body. In life-time we can not experience the state of liberation, because the bauddha ajñāna exists and stands in the way of the true self-realisation. Intellectually we do not know whether we are spiritualised or not. Thus for the attainment of Jīvan Mukti, the removal of the bauddha ajñāna is indispensable.

As the disappearance of bauddha ajñāna is essential for the realisation of Jīvan Mukti, similarly the deliverance from pauruṣa Ajñāna is highly essential for the attainment of supreme liberation according to Śaiva school of thought. Suppose, we are elevated intellectually and spiritualised by the study of holy scriptures but our pauruṣa mala or āṇava taint remains in its active state, shall we have supreme state as it is acceptable to the Saiva School? According to the school of the Vedanta, liberation is based on bauddha jñāna on which it lays much emphasis. From the Tantrika point of view, it is a mere freedom or vijñāna kaivalya and not supreme state which can be obtained after the destruction of pauruṣa ajañāna.

From whatever is stated above, it has to be noted that pauruṣa jñāna and bauddha jñāna are interrelated. A mere removal of paurusa ajñāna by pauruṣa jñāna will not bring jīvan mukti. Similarly the destruction of bauddha ajñāna by bauddha jñāna cannot achieve supreme state.

3. The system equally stresses jñāna (philosophy) and kriyā (practice) as means to self-realisation. About the meanings of the term 'jñāna', we are sure that it means ratiocination (vicāra) or meditation (manana). But the

term kriya is perplexing and is understood differently. The term, according to the Gīta, means desireless acts. The Mīmānsā School of Jaimini, by Kriyā, takes sacrificial actions (yajña). The yoga school of Patanjali explains the term in the sense of physical and physiological activities of human body. The founder of the school has chiefly applied the term in the sense of the inner or spiritual experience which is intimately related to the Kriyā dīkṣā or pauruṣa dīkṣā (spiritual initiation). From the occasional references to the physical yoga, it is manifest that the school also favours the yogic method of Sādhanā.

From the various doctrines mentioned in the following pages, we are sure to believe that they are not mere formulas. Their deep spiritual significance cannot be ignored. The philosophical illustrations of the system are entirely related to the inner experience.

(I) Philosophy of seven pramātṛs mainly points out seven grades of Sādhakas according to their spiritual capacity. These stages, viz., Sakala, pralayākala, vijñānākala, mantra, mantreśvara, mantramaheśvara and Śiva, as a matter of fact, are direct references to the gradual spiritualisation of aspirants.

Of these seven Pramātṛs, the Sakala is the lowest experiencer which represents a symbol of complete materiality and diversity. The Pramātā of this class remains involved in the three impurities, i.e., āṇava, kārma and māyīya. It is the stage of unbounded diversity.

The Pralayākala Pramātṛ has the same qualities, which are found in the Sakala, except one Kārmamala. This experiencer also has no possibility of deliverance until the dissolution takes place.

The Vijnanakala is the third state in the ascent to the supreme Pramatr, Siva, into which for the first time, the idea of the subjective unity begins to peep and which is far superior to the states, already mentioned. Only anava Mala (innate ignorance) dominates it, while the other two taints come to an end. As a matter of fact, it is an intermediate state of duality and non-duality (dvaita-dvaita). The Pramatr is said to be between the two tattvas, i.e., pure and impure (Mayordhvam Suddha vidyadhah).

The Mantra Pramatr is a bit better than the Vijnanakala. The tendency of this Pramatr is more inward than that available in the preceding Pramatr. The anava mala, which abounds in the Vijnanakala, begins to proceed towards destruction. The idea of perfect unity appears in its wavering state, that is, sometimes, it appears while at others it disappears. The full balanced trance (Nirvikalpaka Samadhi) of Yoga, which is experienced in the next higher Pramata is yet very far.

In the Mantresvara state, the defilement anava is in the position of being destroyed (dhvansamana). The Sadhaka of this state begins to realise the subjective unity which pervades the whole universe including him. But perfect oneness has not yet got hold of his inner being. His mind is more bent on the subject than that in the Mantra state.

In the Mantramehesvara state, the Anava Mala is destroyed (Dhvasta). It is a perfect state of the mental balance from which all thoughts of differentiation begin to disappear. The Sadhaka at this stage does not find any divergence between his self and the self of the universe. It is a high Yogic trance from which a fall is rarely expected. We can technically term it as a 'Turiya state.

No doubt there is a oneness of the subject and object in it but the supreme oneness or the idea of the impersonal God which has been described as beyond all human approaches and which has been designated as 'pure' or 'Turiyatita' is yet to be obtainable.

The Śiva state is the last one in which the ascending effort of the lower Pramatrs stops. On the one hand, it is a starting point and on the other, it is a destination also. The supreme principle begins his downward march and the phenomenal universe is manifested. It is called Sansāra or jagat. When the same High Reality begins to ascend, the manifested World is withdrawn into it. It is called dissolution or Pralaya. For Its independent descent and ascent, the Svātantrya Śakti or free will of It is responsible. No foreign element or stimulus is needed for this twofold process as it happens by its own free will. Thus this will or Iccha Śakti of the Lord is an instrument in the evolution of the universe of Phenomena in the scripture 'Samudrādi jagat kṛtsnam parivarta yatīcchayā".

The Śiva state is really ever-existent and ever-blessed, and supreme oneness prevails in it. It is a pure Advaita or 'Paramādvaita'. According to this State the separate experiences of 'you' and 'I' disappear. There is no more the idea of Śiva, Śakti and Nara. The only experience that emerges from this State is "I am all". The name and form owing to which the ever-blessed one experiences itself as many are removed. The only thought that reviews in this state is 'I am Śiva and I exist everywhere'. 'Myself is Śiva'. Śaiva philosophers call it Ātma-Linga or Śaiva-linga which is said to be worshipped. It must be stated in this connection that the Phallus workship prevalent among the Hindus at present is a mere symbol of this

supreme Śaiva State.

Dr. K.C.Pandey has mentioned eight pramātṛs in his work "A.H.P.S." page 164-5. According to Mā., the pramātṛs are seven and the doctrine of pancadaśa vidhi is based on them.

(II) It is not out of place to mention the three popular Liṅgas specially referred to by the advocates of the Kashmir Śaivism to be worshipped for the self realisation.

The first Liṅga called 'Apara Liṅga' or 'Vyakta Liṅga' is a symbol of an exoteric Sādhanā (Bahiraṅga Sādhanā) in which external objects are emphasised to be worshipped. This liṅga is meant for the Sādhakas who are beginners. It is an elementary stage according to which, emphasis has been laid on the object-factor. The process of this Vyakta Liṅga, prescribed for beginners, correspond to the well-known āṇavapāya, one of the three means mentioned for the realisation of the self in Śaivism. The worship of the 'Apara Liṅga' implies the duality which has got hold of spiritual seekers. In this stage subject and object are understood as two separate entities.

2. The second Liṅga is termed as 'Vyaktāvyakta' or 'Parāpara Liṅga' and corresponds to the Śāktopāya prescribed for the Sādhakas of Śakti State. The state refers to the unity-in-diversity. The distinctions between the subject and object begin to disappear. This Liṅga is superior to the previous one. From this state, the esoteric (Antaraṅga) Sādhanā, which is specially associated with the spiritual realisation, begins.

3. The third liṅga designated as 'avyakta' or 'Para Liṅga' is connected with the Śāmbhavopāya, mentioned

for the highest apirants. In this state all diversities come to an end. The subjective unity emerges out. It is the state of perfect harmony where supreme Reality predominates.

(III) So far as the philosophy of the work is concerned, seven ways (Vidhi), connected with the above mentioned seven classes of the experiencers, are given a special importance in order to approach the highest Reality. The first and the lowest way, i.e., Pancadaśa Vidhi, is prescribed for the Sakala Pramātr who is totally involved in the three impurities and who represents the worst possible form of the Pramātr. According to the Pancadaśa Vidhi, seven Pramātrs with their seven Śakatis begin their practice on the object, which is technically called a Svarūpa or form. This dhāraṇā or Pancadasa Vidhi is meant for materialistic type, full of Sadhakas of the three Malas and revolving round matter.

The second way, Trayodaśa Vidhi is said to be useful for the Pralayākalas, who with the other five Pramātrs and their Śaktis begin to meditate on the object, which, in this case, is Sakala Pramātr with his Śakti. After the Pancadaśa Vidhi, the Sakala Pramātr with his Śakti loses his personal entity as a Pramatr and assumes the form of an object or Svarūpa in the Trayodaśavidhi. The name of this way is the thirteenfold method or trayodaśa Vidhi as it consists of six experiencers, viz., from Pralayānkala to Śiva in ascending order with their six Śaktis and one object.

The third way, called the 'Ekādaśavidhi', means the five measurers with their five Śaktis and one Svarūpa (Pralayākala with his Śakti) and represents the formation of the elevenfold method.

In Navavidhi the Vijnānakala with his Śakti becomes a Svarūpa and the other four Pramātṛs with their Śaktis remain as experiencers. All the four Pramātṛs of this class belong to the pure creation of the five pure principles, i.e., Śuddha Vidyā Īśvara Sadā Śiva, Śakti and Śiva.

According to the Saptavidhi, Mantra Pramātṛ with his Śakti becomes a Svarūpa. The remaining three Pramātṛs with their Śaktis appear as experiencers.

In the Pancavidhi Mantramaheśvara and Śiva with their respective Śaktis are experiencers and the Mantreśvara with his Śakti remains a Svarūpa.

In the trividhi Śiva, with his Śakti is experiencer The Mantramaheśvara with his Śakti becomes Svarūpa. The framing of these seven doctrines is reasonable because they are useful for men of various temperaments.

(IV) The philosophy of the five states, ascribed to the supreme Reality, is not less important. These states are also connected with the five faces and the five functions of the Lord Śiva. As a matter of fact, Śiva in his essential character, is unity and represents supreme consciousness. The five states are the variations of the Reality and represent its five Śaktis owing to which the former appears as many in its Sansāridaśā (creation). We should remember that the fundamental principle of the system is basically one and remains so in all its states which are mere aspects or grades of the same. The individual selves, aṇus or pudgalas, as they are styled by the exponents of the Philosophy, are not different from Śiva, who is bounded by his own mysterious Māyā Śakti. It is a Sansārī State of Siva, philosophically termed as Jagrat avasthā or waking state. All the limited selves of the creation are in the

waking state. Objector-factor predominates here (Cf. Moyabhumiriyam mukhya, T.A.).

The second state is Svapna avastha or dreaming state. Practically it is the same state which a man experiences in a dream. The idea of the object which primarily prevails in the waking state begins to come to an end. The Sadhaka, in this state, experiences the subjective idea, but its appearance is just ~~like~~ a dream. In all respects the state is a bit better than the preceding one. It is a representation of manabhumi (State of measure).

The third state is Suṣupta avastha or dreamless sleep. The Sadhaka, in the state, is disconnected from the impure creation of materiality though at the same time the pure realm is still out of his reach. The approach towards self-realisation starts from this state. The vision of the inner spirituality begins to dawn. The state is technically called prematrbhumi.

The fourth state or turiya-avastha represents the pure creation. The objective plurality disappears. The subjective domination is a distinctive characteristic of the state. T.A. calls it pramabhumi.

The fifth is termed as 'Turiyatita' in which the supreme consciousness or transcendent (Niṣprapanca) Śiva is experienced. Malini has named it 'Sarvatita' or the state beyond all, the knowledge of which is said to be the cause of liberation (Sarvatitaḥ Śivojneyo Yam Viditva Vimucyate). These five states are named variously and elbarotately mentioned in the Ma. Adhi. II.

(V) The Trika system lays much emphasis on the 'Atman'. According to the followers of the Śaiva thought, all that is found in the macrocosm, should be realised in

the microcosm. For the realisation of the sixfold road (Ṣadadhva)and the founders of the school have framed three ways 'Apara', 'Parāpara' and 'Para' which represent three classes of Sādhakas(dvaita, dvaitādvaita, advaita) respectively.

According to the Apara method, the body of the Sadhaka, from his feet to the forehead, is supposed to be eighty-four fingers and all the tattvas of the sixfold road are said to be realised in the space above mentioned. The method is meant for the Dvaitists.

In the Parāpara method, which is applied to the followers of Dvaitādvaita, the human body, from the feet to Brahma Randhra is thought to be of 96 fingers and all the tattvas are deemed to be existing in that space.

The Para method is the best type of monism. The human Microcosm, according to it, from feet to Brahma Randhra, should be supposed to be of 96 fingers upto Brahma Randhra, and beyond it twelve fingers more should be added to this measure and thus the whole measurement is 108 fingers. The method signifies that the supreme Reality is equally prevading the microcosm and macrocosm. (For detail see notes on the 6th adhi.).

(VI) The mention of the various dhāraṇās (concentrations) on the phenomenal objects proves that the Śaiva philosophy does not neglect even the meanest thing of the universe. The followers of the School regard everything as a form of Śiva and therefore they prescribe dhāraṇā even on the Phallus (Linga) ideally which is by no means agreeable to the civilised class of thinkers. According to popular belief, everything of the World, whether it is conscious or unconscious, is identical with Śiva. They deny nothing.

They have deified all the objects of the world. This idea of the deification is a dominant factor in the mention of the various dhāraṇās.

(VII) The Āṇavopāya (Lit. related to aṇu or individualself) emphasises the physical efforts to be made by the Pramātṛs of the Sakalāvasthā or materialised state for salvation).

The Śāktopāya is a combination of physical as well as mental efforts and represents dvaitādvaita state.

The Śāmbhavopāya consists of the mental efforts and is exclusively meant for those who are spiritually awakened by their preceptors and think the universe to be Śivamaya (full of Śiva).

(VIII) As regards the projection of physical universe, the Trika School holds that the universal consciousness (Cit) is the sole independent cause of it. The qualities, such as, 'Sarvakṛttva' (all-doer ship) Sarvajñatva (all knowership) etc. are attributed to all pervading principle. It is a unique and singular characteristic of Indian Philosophy that it has reduced the whole phenomenal show of the material world into one ultimate Reality, which is all consciousness (Cit). The view of the modern philosophers that the universe is a creation of the mind is not accepted by the founders of the Trika system. According to them, the mind is not different from consciousness (Cit) which has descended from its essential nature (Citanāpada) and has passed into a stage of limitation. This universal consciousness has two aspects, Prakāśa and Vimarśa. This 'Prakāśa' aspect in its gradual manifestation from its essential nature, comes down and appears as paśu who in his gradual ascent is transformed to śivahood. The doctrine of seven Pramātṛs is based on this gradual ascent.

(IX) The will of Śiva is regarded as 'Svātantrya Śakti' or free will, to which, the causality of the apparent phenomena is ascribed. According to the Tantrika theory of creation, the projection (Sṛṣṭi), stability (Sthiti) and destruction (Samhāra) of the universe rely on this free will of the All-controlling - Reality. The supreme Reality, of which the world is a mere sport, has been admitted absolute and transcendent. It is the divine will that creates a desire for enjoyment in the limited self (Vijñāna Kevala), who is not different from Śiva Himself. Thus the World is a ground created by Him through His free will or sportive nature.

In this connection, a similar statement of Dr. Radhakrishnan who does not accept Karman and Prakṛti as prompting cause and material cause respectively and supports the will of the Lord for the creation of the Universe, is quoted below:-

> "The existence of a prompting cause, like Karman, or material cause like Prakṛti, for the creation of the World is not admitted. Nor is Māyā the principle which creates illusory forms. God is absolutely independent and creates all that exists by the mere force of His Will". I.P. Vol.II.

(X) The philosophic point, on which Vedantin and Saiva philosophers equally lay much stress, is the doctrine of Śaktipāta or divine grace. In this connection the Upaniṣads, which are the monuments of Indian philosophic thinking have the following estimate of the same.

> Nāyamātmā Pravacanena labhyo na medhayā na vahunāṃ Śrutena yamevaiṣa Vṛṇute tena Labhyo Yasmai Vivṛṇute Svāṃ Tanum.

All efforts of an aspirant for the self realisation are useless unless Śakti descends and delivers him from his earthly life. The intuitive vision, which has a tremendous importance in the school, is the chief factor of spiritual uplift. Tantrāloka has classified it under three heads, viz. Manda, Tīvra and Tīvratara. Mālinī has also mentioned that the Sadhaka under tīvratara Śakti Pāta dies atonce and becomes śiva. Besides, Mālinī ordinarily mentions the marks of those who are united with the Rudra Śakti.

(XI) The conception of the absolute, admitted by the Trika School, basically differs from that of the advaita Vedanta. From the Trika point of view, it is a united whole of two aspects, called static and dynamic. The latter chiefly represents freedom or Svātantrya Śakti of the absolute. The absolute of the Vedanta consists of static aspect, totally free from dynamism. This freedom should not be regarded as a separate substance from the absolute. This dynamism is inseparable, in its quiescent state, from the absolute. Most of the Śaiva Scholars, on this basis, have attributed to it the qualities, similar to those of the absolute. The dynamism of the absolute evolves itself in five grades, called five Śaktis, viz., cit, ānanda, iccha, jñāna and kriyā. The doctrine of the five functions, i.e., projection, stability, destruction, grace and concealment, is intimately associated with the five Śaktis, due to which Śiva is held as Pancavidha Kṛtyakārin. The agamic theory of the five faces, assigned to Śiva, is deeply connected with the dynamism of the absolute, which evolves itself in the five states in its creative movement.

One more wonderful characteristic that dis-

-tinguishes it from the Vedantic absolute is its supreme egoity (Parāhantā). It is also based on the theory of movement or dynamism. In the Vedanta, perfect egoity (parāhantā), in any case, is not attributed to the Supreme Reality, the Brahman because the dynamism is not accepted by the system.

(XII) The theory of becoming or the doctrine of Manifestation, recognised by the Trika, is connected with the two modes, being and becoming, of the Supreme Reality, Parama Śiva. The manifestation of the phenomenal universe, from the Trika point of view, is but an expression of the ideas, or more correctly, the experience, of Parama Śiva, a united whole of being and becoming, technically understood as prakāśa (illuminating aspect) and vimarśa (the illumined). The apparent multiplicity of the phenomenal universe is a developed form of the becoming aspect (vimarśa), intrinsically related to the absolute, Parama Śiva. This process of manifestation is technically called Ābhāsa (Lit. Shining out), as opposed to the Vivarta (Lit. whirling) of the advaita Vedanta. In other words, the term (vivarta) means "appearing in diverse forms". The only difference between the two may be stated as follows:-

According to the founders of the Vivarta, the appearances are mere names and forms (Nāma rūpamātra) and can under no circumstances be regarded as real. From the Vedantic point of view, they are quite different from the Supreme Brahma, regarded as consciousness. They are the production of Māyā or illusion, recognised as inscrutable in the School. Moreover, the position of māyā in the School is peculiar. It is neither existent nor non-existent. The School of the advaita Vedanta regards it as Sadasadanirvacanīya. It is held as a mere adjunct

(upadhi). It is both, unconscious and unreal because it has no relation to the Brahman, regarded as conscious (cit svarūpa) and real. The world of names and forms, produced by māyā, from the Vedantic point of view, is false and unconscious (jada).

The position of the pariṇāmavādin also differs from the Vedanta. The Sāṅkhya School holds that the world is real because it is the creation of prakṛti, regarded eternal. But as regards the nature of prakṛti, it is said to be material (jada). From the point of view of Sāṅkhya, the world is simultaneously real and acit (jada).

From the Trika point of view, the world is both, real as well as conscious (cit). It is the creation of Śakti, regarded conscious and real. Besides, the justification of the ābhāsa vādin is that the world was already existent in Śiva in its embryonic form. (Cf. Vartamānā vabhasanam bhāvānāmavabhāsanam. Antaḥ sthitavatāmeva ghatate vohirotmanā, I. Pr. 32). The view of Pr. Hr. is also similar to that mentioned above in connection with the Ābhasavāda. The author of the work has used the term 'unmilana' for ābhāsa or shining out. The commentator has explained the term as under:-

Unmīlanam avasthitasyaiva prakaṭīkaraṇam.

(XIII) The conception of the ṣadadhvan or six-fold road, from the Tantrika point of view, is regarded an obstruction to self-knowledge (adhva vandhasya kāraṇam). As regards its nature, it consists of two parts, called, vācaka (Śabda) and vācya (artha), mutually connected with each other. There are three stages of the evolution of the vācaka (śabda) and they correspond to the three stages in the evolution of the vācya (artha). The three stages

on the side of vacaka, viz. varna, mantra and pada, correspond to the three stages, kalā, tattva and bhuvana, of the vacya respectively. As a result of their analysis what we find may be expressed in the following terms:-

1. Varna is a minimum divisible unit of Śabda and it is entirely associated with the Kala, a minimum divisible unit of artha. On a study of the parallel line of evolution, we find an internal relation existing between mantras and padas on one hand and with the tattvas and bhuvanas on the other. A brief account and the number of varnas, mantras and padas as well as of the Kalās, tattvas and bhuvanas are given below:-

1. Varnas, regarded as Śaktis, are, from the Tantrika point of view, fifty. Their individual significance is much emphasised in the Tantras and they are technically understood as mātrka. In connection with the origin of Matrkas or varnas, we must refer to the Parā Sakti or the Logos, regarded as Para Vak, which germinally contains all Śāstras and words in it. It is a supreme state wherein all words are lantent in their undifferentiated form. It is an inherent nature of Śiva and in this supreme state it cannot be distinguished from its ultimate source. From the evolutionary point of view, its second state is Paśyantī when words (Śabda) and their meanings (artha) are separated internally. The state, in comparison with the previous one, is, no doubt, a bit differentiated because Śabda and artha are separated in the form of Śabda and artha but their this dual formation is still implicit. They have not still assumed the designation of vācaka and vācya. In short, these are seeds of differentiation in this state. P.T. has clarified the position of Paśyantī in the words - bhedāṁśaśyāsūtraṇam.

The state is said to be just like the material, existing in the egg of a peacock, which in its embryonic form is not differentiated (Cf. Mayūrāndarasopama).

The third state of the Parā Vāk is madhyamā when separate units of Śabda and artha are formed. In this state, they appear in the form of vācaka and vācya separately. P.T. has defined the state by one term, 'bhedavābhāsa', which literally means the appearance of duality. Śabda and artha are, a bit, externalised but they have not yet assumed the position of perfect separation. They are still linked by one uniting thread. In this state, they are internally spoken and they convey their meanings also. Physical ears can not hear them. R.T. defines the state as under:-

Antaḥ saṃjalparūpā tu na śrotramupasarpati.

The words of P.T. (cf. Madhyamapade ātmaiva saṃśṛṇoti nāparaḥ) in connection with the madhyamā are remarkable. All our śāstras remain stored in this state and are revealed through some medium. State is specially associated with the yogins of high status.

In the Vaikharī Vāk, regarded as the fourth state of the supreme speech, Śabdas and arthas outwardly appear and become known as vācaka and vācya. The state corresponds to the Mātṛkā or Varna stage and P.T. states it as bhedasphuṭatā (full appearance of differentiation).

2. Mantras, from the evolutionary point of view, are a developed form of varṇa. An approach to self-realisation through them is a bit grosser than that through the former. Ordinarily, mantras are innumerable but from the tantrika point of view, their number is eleven. As

a matter of fact, these eleven kinds refer to their gradual stages through which a Sadhaka has to pass to achieve the ultimate goal of human life.

Tantrika culture is intimately associated with the cultivation of mantras (sacred formulas) on the one hand and Yantras (diagrams) on the other. Mantras represent the combined form of spiritual nature and yantras stand for mechanism and mechanical devices through which those forces can be asserted and made to function on the physical plane. A yantra is, therefore like a machine whereas the mantra is a motive power which gives it motion. Mantras are composite forces expressed through sounds or phonetic symbols and consist of certain primal energies emanating from the Absolute. These energies manifest themselves on the highest plane as spiritual sound which is a peculiar character, pertaining to each sound. What usually recognised as Mantras, in reality, are some different combination of those primal sounds. Every Mantra is, therefore, an inherent power and capable of fulfilling itself. But the Mantras of which we are aware in our daily Sadhana are devoid of life as they represent the combination of letters which emanate from the material sky or Bhautika Akasa and are not quickened by Nada. The process which converts letters or sounds into Nada is identical with the process which gives life to the Mantra and makes them potent. Ultimately the Nada which begins to function in Madhyama vak becomes intensified in the higher state of Pasyanti and becomes one with its object. As a result of this method of purification every mantra becomes sublimated into the basic state and the Sadhaka or Yogi is converted likewise into the state of Mantresvara, Mantra Mahesvara or even Siva. It is Mantrayoga, if it is practised in a regular manner and under a proper guidance, it will surely

transform an ordinary man into the divine status of Śiva and lead him to Supreme Reality.

3. Padas. The third form of vācakādhvan is padas, regarded as grossest development of the varnas, from which no further evolution is possible. Like varnas and mantras, they are also intimately related to the conception of Kāladhvan or time. Their number, generally accepted by the Tantrika School, is eightyone. A seeker of the truth, according to the Tantrika Sādhana, has to start from padas, which closely correspond to the āṇavopāya, ordinarily a lowest means, prescribed for a Sadhaka of materialised type.

As already mentioned, vācyādhvan consists of Kāla, tattvas and bhuvanas. The creation of these principles is grosser than the former. A brief account of the principles belonging to this group is as under:-

1. Kalā is said to be an energy of Śiva. The Sakala or immanent state of Parama Śiva is due to this energy. When it transcends or is beyond this tattva, it is called niṣkala or transcendent. The number of the Kalā is five. The first kalā from the point of view of descent, is, avakāśadā and is related to Śiva tattva. The supreme state of this tattva is Parama Śiva, regarded as niṣkala.

The second kalā, called Śāntā, is directly related to Śakti principle. Bodhinī, pratesthā and nivṛtti kalās are connected with the māyā, prakṛti and dharā respectively. The nivṛtti kalā is the last development from which no further development is possible.

2. Further development of Kalā is tattvas, related to mantras. As regards their number, they are

thirty-six and are arranged in three groups, called, śuddh, śuddhāśuddha and aśuddha. This division is chiefly connected with the domination of cit-tattva.

The Supreme Principle, to which the origin of various tattvas is ascribed, has been called Parama Śiva. It is one but becomes many by its own freedom (svātantrya hetutaḥ, Tri. R. jña. Kha. 58). As a matter of fact, the supreme is regarded as a united whole of static (consciousness) and dynamic aspects (free will). The nature of the second aspect is threefold, cit śakti, māyā śakti and jada śakti. The first state is transcendent, regarded as nirvikalpaka. The second state represents vikalpābhimukhyā daśā. The third state, called jada śakti, is referred to by various names, such as, avidyā, mūlāvidyā or tamas (darkness). It chiefly represents vikalpadaśā and the origin of different categories owes to it.

1. Śiva tattva. First limitation inthe subjective nature of Parama Śiva results in Śiva principle. Sa. T. Sam. calls it first flutter in the quiescent nature of the Infinite (prathamaḥ spandaḥ śiva tattva mucyate). According to tri. Ra., it is limited ābhāsa (shining out). Supreme egoity (Parāhantā)of the Infinite is replaced by simple ahantā (egoity). Though consciousness dominates the Śiva state but the equilibrium of the static and the dynamic aspects, which we call Parama Śiva, does not exist here.

2. Śakti. As we know, the supreme unity, existing in Parama Śiva, is lost in the Śiva state and results as unity which again develops into two forms, unity and diversity in the Śakti state. In short, it is the state of bhedābheda (unity in diversity) and the remark of Abhinava Gupta, "bhedābhedaśca hi śaktitā" confirms this

fact. The Śakti tattva is also experienced by I-ness (ahantā). But this 'I' of Śakti state is predicated and appears as "I am". No doubt, the predication is tending towards differentiation but in this stage, it does not affect the pre-eminence of the I-ness of the Śiva state.

3. Sadāśiva. In the Śakti state, the fundamental unity, as we find, is proceeding towards differentiation but it is not externalised there. In the Sadāśiva state, diversity becomes apparent. The normal experience of 'I am' of the Śakti state becomes "I am this" in the Sadāśiva state. This-ness, a symbol of diversity, is not a new creation in this state. It was germinally existing in the Śiva state also. In the Śakti state, it developed a bit more and in Sadā Śiva state it appeared outwardly. Its appearance does not affect the primary position of the subject 'I'. The position of the 'this' is also secondary here because it is not as emphatic as the subjective 'I' is. It remains here in a supreme form.

4. Īśvara tattva. The idantā or 'this' element of the ideal experience "I am this", formulated in the previous state, which was lingering in the back ground becomes prominent in the Īśvara state. The object dominates the subject. The changed form of the thought is "this am I". In this state, the this-ness holds an important position. The self is supressed and the non-self (acit) comes to the forefront.

5. Śu-vidyā. The sense of differentiation, which began to be significant in the Īśvara state, becomes checked in the Śu-vidyā state. There is no further suppression of the subject. The prominence, shifted from the 'I' to the objective this could not stay permanently in the

Su. vidyā state. It results in a new state of equalisation. Both the factors, I-ness and this-ness appear in a balanced state. Both are emphatic in their own places.

In the normal experience "I am this" of the Su. vi. state, both, 'I' and 'this' factors are mutually related to each other. The this-ness is in the possession of the I-ness, a unity, similarly, the this-ness, a diversity, belongs to I-ness, a diversity, belongs to I-ness. It is a double possession on either side. Firstly, the diversity (this-ness) appears in the unity (I-ness) secondly, the this-ness belongs to the unity. Their this alliance results in bhedābheda or parāpara daśā but both are equal.

6. Māyā. It is a limiting adjunct and covers the essential nature of the unity. It is the Śakti of Śiva and forms an integral part of his nature. Due to this maya, the equalised position of the unity and the diversity can not be stable. The state of equalisation is lost and the unity appears in the diversity which is more prominent than the former.

Maya and Sakti are not different. The former, in its quiescent state, is Sakti and remains one with Siva. What when it is disturbed (Ksobhamapanna) it produces the limited universe in all its parts as the emblic myraphalan (amalaki), being forcefully struck with a staff yields its fruits.

Maya obscures the nature of Siva and presents him as a limited being. In this respect, the etymological meanings of maya have great importance. The term is derived from 'ma' to measure out and means that by which something is measured. It, therefore, is a power of voluntary self-limitation.

Origin of five principles, Kala, asu. vidya etc. - The primary function of maya in the process of the manifestation of the ideal universe is to obscure the five fundamental aspects, viz., Sarvajnatva, Sarvakartrtva etc., through its progeny, called Kala asu. vi. etc.

7. Kala. Due to limitation in the first chief characteristic (all-doership), Siva becomes limited doer in the place of all-doer. Kala represents him as a limited doer.

8. Asu. vi. Due to limitation in the second feature, i.e., all-knowership, the subject becomes limited doer.

9. Raga. Limitation in the all-completeness of Siva (purnatva) presents him as he is attached to something and not to all.

10. Kala. Limitation in eternity (nityatva) changes the everlasting nature of the subject and presents it as a thing of limited duration.

11. Niyati. Limitation in the characteristic (Sarva-vyapakatva) converts the subject into a limited pervader instead of all-pervader.

12. Purusa. Purnan or anu is not different from Parama Siva whose supreme nature is contracted by the Kancukas (Sheaths) and who is presented as an animal by the mystification of maya.

I have given a brief account of twelve principles, viz., five pure tattvas, from Siva to Su. vi., six principles of Suddhasuddha state, from maya to niyati and purusa principle of the impure universe in the foregoing pages. The remaining twenty four categories are intentionally

eliminated from this account because they are similar to those, admitted by the Sankhya School. All of them are arranged in a tabulated form in the following:-

THIRTY SIX PRINCIPLES ACCORDING TO MA IN DESCENDING ORDER.

	1	2	3	4	5
Five pure principles.	Siva	Sakti	Sada-siva	Isvara	Su-Vidya
Pure and impure six sheats Sat Kancuka.	Maya	Kala	Vidya	Raga	Kala 6 Niyati
Impure Purusa and Prakarti Antahkarana.	Purusa	Prakarti	Buddhi	Ahankara	Manas.
Five knowledge Senses.	Nasa	Jihva	Netra	Tvag	Srotra.
Five action Senses.	Upastha	Payu	Pada	Hasta	Vak.
Five subtle elements.	Gandha	Rasa	Rupa	Sparsa	Sabda
	Prthivi	Jala	Agni	Vayu	Akasa.

The following chart of thirty-six principles in ascending order is according to the Tantraloka (11th Ahnika).

	1	2	3	4	5
Panca Mahabhuta	Prthivi	Jala	Agni	Vayu	Akasa.

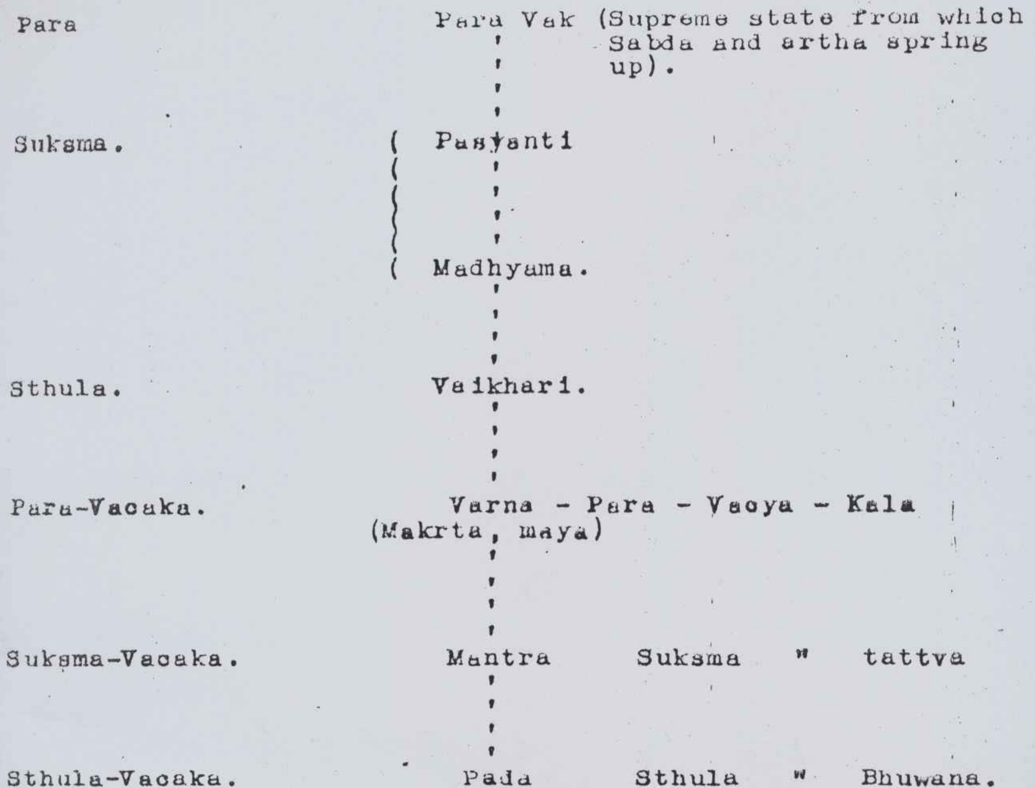
Panca Tanmatras.	Gandha	Rasa	Rupa	Sparsa	Sabda.
Panca Maha Bhuta.	Prthivi	Jala	Agni	Vayu	Akasa.
Panca Karmendriya.	Upastha	Payu	Pada	Hasta	Vak.
Panca Mahabhuta.	Pa	Ja	A	Va	A
Panca Jnanendriya	Ghrana	Jihva	Netra	Tvak	Srotra.
Panca Maha Bhuta.	Pa	Ja	A	Va	A
Antah Karana Purusa and Prakrti.	Mana	Buddhi	Ahankara	Prakrti	Purusa.
Panca Maha Bhuta.	P	G	A	V	A
Panca Kancuka.	Niyati	Kala	Rag	Vidya	Kala
Panca Maha-Bhuta.	P	G	A	V	A
Su Tattvas.	Su-Vidya	Isvara	Sadasiva	Sakti	Siva

Srimatkalottaradau ca Kathitam bhuyasa tatha Pancaitani tu tattvani yairvyaptamakhilam Jagat. T.A. XI. A.

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3. Bhuvanas are the grossest form of Kala and their number, according to Ma. is one hundred and eighteen. As a matter of fact, they are understood as various materials, due to which the human body is formed, and in this respect, they ordinarily correspond to the Sthula (physical) Sarira. The theory of the bhuvanadhvan is connected with the conception of space (desadhvan) and all the tantrika* Sadhanas of the grossest type start from this lowest level.

For the comprehensive knowledge of the sadadhvan, it with its chief source is summed up in an descending order as under:-



(XIV) Every monistic school of India has tried its best to explain the complicated problem of the one-way in its own way. The method adopted by the non-dual school of the Kashmir Saivism is unique and seems logically quite sound. The supreme consciousness in the sense of Parama Siva is absolutely free from time (Kala) and space (desa). This samvit is regarded as a back ground of them. It is natural that the self-expression of the one as many is not possible unless the para Samvit or the static consciousness is invested with Spanda (flutter or vibration) and appears as prana. The future creation of it in all its multiplication is, therefore, an incident, truly speaking, in

prana rather in Samvit although every manifestation has, for its basic back ground, samvit itself. The prana Sakti is divine power primarily of the nature of Kriya Sakti. The appearance of the body as conscious (cetana) is not because consciousness pervades it but because it is permeated with prana which is the manifestation of the Supreme Power as Kriya Sakti.

We have already mentioned that the Supreme Principle is static in its basic character. It is free from conceptions of time and space. Krama or succession is the chief characteristic of Kriya Sakti, developed from the Supreme Principle in the form of Para Samvit. Now it is easily explicable how both, time and space or Kala and desa are associated with Kriya Sakti and not with any other Sakti. Krama or succession as property of Kriya Sakti is twofold, viz., abstract and concrete. The existence of Krama or succession as units of abstract motion or ideas explain our notion of time. But the existence of the same succession as concrete units, co-existing and forming varieties in body-conscience, accounts for the conception of space. The two lines of evolution as abstract and concrete, are parallel and interelated in every way. In ~~xx~~ the order of Kala or time, we find ~~xxxx~~ varna, mantra and pada, for these all are connected with the uochara (lit. pronunciation) which implies an utterance of sounds and refers to the succession of events in time. But the principles of Kala, tattva and bhuvana, which correspond to varna, mantra and pada respectively, belong to the order of space and not to the order of time. Thus all our ideas, abstract and concrete, are unified in a single experience dominated by time and space.

From what has been said above, it is evident

that every finite experience is ultimately based upon the conception of time and space from which the Supreme Experience is only exempt.

4. In the foregoing pages efforts are made to expose the doctrinal points the work has dealt with. They are not mere theories and intellectual discussions, which we usually find in the philosophical treatises, but they have their practical essence also. The work, as we have studied, mainly represents the tantrika religion, generally consisting of the four fundamental principles, viz., jnan (philosophy), yoga, kriya and carya. They collectively and individually help us to achieve the ultimate goal of life.

As regards the function of philosophy, it suffices to say that it, according to the Eastern thinkers, is not a thing of intellect only as the Western philosophers take it. India never admits that it, apart from its intellectual equipment, does not serve any purpose of life. It is understood as an essence of life. We can emphatically say that philosophy is one of the essential principles of human life. It analyses life and enables to know what we are. By philosophy, we can discover the secrets lying in the supreme self. It distinguishes the self from non-self and teaches man that he is, as a matter of fact, intrinsically related to the universal self.

The term, yoga, in the tantras, is generally understood as a science of unification. Ma. has also stressed this sense (cf. yogamekatvamicchanti vastunonyena vastuna, ma. IV, 4.). It teaches us various methods of identification. The present work has laid down the principles of twofold diksa by which an aspirant can be

identified with the Supreme Principle.

The third principle, according to the Tantrika Sadhana, for self-realisation is Kriya. The doctrine of Kriya points out how a spiritual seeker should act for the attainment of the supreme unity. Practice of mantra and vamayoga and celebration of ritual ceremonies are entirely recognised as parts of this section.

The carya part of the tantrika Sadhana chiefly dealt with the convential practices (Samaya) which the seekers of Truth have to observe during the period of their meditation. The doctrine of carya teaches Sadhakas how to live in the course of their spiritual training.

(c) The Ma. School is regarded as monistic and therefore every approach to it is to be considered from the same point of view. The supreme aim of human being is attainment of perfection and the perfection is nothing but self-realisation of man of supreme state which is absolutely divine. Ma. and gayartha, the commentator of T.A. have referred to this state by their two respective terms, Svarupasthiti (cf. Suddhe svatmani tisthati, Ma. I, 47) and Svarupaprathana (Cf. Mokso hi nama naivanyah svarupaprathanam hi sah. Svarupam catmanah samvit ..... T.A. I, 31, Com). It is believed that God or Parama Siva has assumed the role of a man after self-limitation and the object of man's life is to do away with the limitations and return to his real status as Parama Siva. To remove the bonds, the individual efforts alone on the part of man are not sufficient unless they are affected by divine grace (Sakti-pata). Sometimes, but in rare cases, Sakti functions almost exclusively to spiritualise Sadhakas. In most cases, this divine grace affects spiritual efforts in accordance with the varying capacity of the individual

concerned. It is a fact that unaided efforts of a man are of no avail in this field because the removal of self-induced obstruction is possible through will and the activities of the ultimate source alone. As a matter of fact, the basis of this divine intervention is freedom, conceived as a svatantrya sakti or free will of the lord Siva in the system. Both, self-contraction and self-expansion, are, in all cases, affected by divine hand.

Besides, in connection with liberation, as it is already mentioned, one has to bear in mind the theory of twofold jnana (spiritual and intellectual) and twofold ignorance (paurusa and bauddha). The removal of paurusa ajnana or innate impurity, called anavamala, is not possible by any effort on the part of man though the removal of the intellectual ignorance may be affected by human efforts, as penance, physical exercises, pranayama etc., and mahavakya-jnana (knowledge given by a Guru), mentioned in the Yoga School of Patanjali and the advaita Vedanta of Sankara respectively. The rise of bauddha jnana, which dispels the intellectual ignorance, is, in fact, an absurdity unless it is preceded by the elimination of the spiritual ajnana, helped by divine grace through a Guru. The destruction of the spiritual ignorance is more important, from the Tantrika point of view, than the destruction of the intellectual ajnana. As we experience, without the latter, Sivatva or divinity is assumed after the end of the present body. The lack of the intellectual jnana is only an impediment in the way of realisation of jivanmukti (liberation in life).

The conception of liberation (mukti), from the Saiva point of view, is briefly mentioned. This conception is absolutely different from that of the advaita Vedanta.

The supreme state, achieved through the intellectual jnana (bauddha jnana) according to the Vedanta, is not agreeable to the advaita Saiva philosophers. They call it atmic or spiritual state, free from all impurities. This emancipation from the level of tattvas is a pure knowledge or Suddha vijnana kaivalya. Saiva scriptures describe it as under:- 'givo vai kaivalastatra atmajnana - kriyanvitah. Bandhanasesanirmuktah. sattamatrasvarupakah. Samastadhvapadatitah suddha vijnana kaivalah. Grhnati vaparam bhavam na param ca. givatmakam. S.T. 4th. P.388-9.

Similarly, the state of pure creation, from Suvidya to Sakti, is not favoured by the School as a supreme status. The state does not imply the perfect unity between the jnana and kriya, which the school calls the supreme state. There is an experience of both, jnana and kriya separately in this Su. vi. state.

Even the Siva state is not recognised by the School, as the Supreme state. In the Siva state, both, consciousness and freedom are experienced a bit separately. The State, no doubt, points out the domination of the cit tattva, the static aspect of Parama Siva and apparently seems superior to those already mentioned but it is no perfect unity between the jnan and kriya, which the School has conceived as the Supreme state. The highest state held by the Ma., is full equilibrium between the jnana and kriya (static and dynamic aspects). The state represents perfect balance of Siva and Sakti and is technically called as Parama Siva or Siva-Sakti-Samarasya.

The author of S.T. mentions it as a state, beyond the approach of mind and senses (Sarvendriya mano tita). The chief characteristic of this supreme unity is 'abhava'. The commentator of the work, with this view

that readers may not take the term in the sense of sunya or void, has clarified its meanings. The term refers to the state where all ideas of jnana or jneya totally cease (cf. Na vidyante vedyadirupa bhava yatra, S.T. 4th, 277, C.S.). The text has also clarified the sense of 'abhava' (cf. Abhavah sa samuddisto yatra bhavah ksayam gatah, S.T. 4th., 292). The state chiefly means where all distinctions, such as, prameya, pramana etc. disappear (Na vidyate prameyadi prapanco yatra). The system has named it as sarvatita or tattvatita state (cf. sarvatitah Sivo jneyo yam viditva vimucyate, Ma.).

As regards the process of the attainment of the ultimate goal, the advaita school of Saivism generally believes in the gradual ascent, which, as matter of fact, starts from the atma state and ends in the Parama Siva state but the instances of a sudden spiritualisation are also found.

To have a correct estimate of the liberated state according to the Saiva School, we must take the doctrine of supreme egoity (parahanta) into consideration. The Saiva system admits that the supreme state is characterised by supreme ahanta, regarded as a united whole of two elements, consciousness and freedom. The Vedanta does not hold freedom as a chief characteristic of Brahman. As a result of this the supreme status of this school is a mere static state with no supreme egoity, which is absolutely associated with the dynamic character. The experience of perfect egoity in the supreme state in the Kashmir Saiva School of philosophy is positive due to dynamism, admitted as an aspect of the Supreme Reality.

Association of jnana and Karma as Saktis is a

peculiarity of the triple thought. Bondage and freedom are based on these two principles. Like the mayavada of Sankara there is no foreign element for the creation of bondage. Both liberation and bondage, are self-made. The conception of mukti or supreme state, according to the Trika School, is balance of consciousness and freedom, regarded as jnana Sakti and kriya Sakti. In the state of creation, their balance is lost. The disappearance of the Supreme unity results in anava mala due to which the Para Pramatr, becomes pasu or bound. The disturbance between the jnana and the Karma occurs in two ways. Consciousness, devoid of Kriya Sakti, is according to the School, conceived as bondage. Kriya without knowledge is also bondage. Abhinava Gupta is right when he mentions the twofold nature of anava mala, viz., bodhatriva kriya and Kriyatriva bodha.

From the above, it is obvious that the equilibrium of jnana and kriya is moksa and its break gives rise to atmika obscuration (anava) due to which the Infinite becomes finite. The basis of this bondage and liberation or self contraction and self-expansion, as matter of fact, is freedom.

For the attainment of the supreme goal, mentioned above, the different schools of Sadhana and philosophy have adopted different ways. The schools of Sadhana in the West lay stress on meditation through which the true self is realised. According to the Bhakti school of Vaisnavas, supreme self is realised by means of love. Realisation by meditation and love means that something is realised by something. This realisation implies that subject and object are different entities. This view of duality is not accepted by the non-dualistic schools.

The Yoga school of Patanjali has laid emphasis on the physical means which help a spiritual Sadhaka to reach the Highest goal. The means adopted by Patanjali result in Samprajnata (objectful) and asamprajnata (objectless trance) Samadhi. In any case, the object consciousness does not disappear from an aspirant even in the two states of Samadhi, mentioned above. The Advaita school does not recognise the method adopted by Patanjali. The sense of dualism which the school implies can not be denied.

The way for self-realisation according to the dual school of Sankhya is different. It does not depend on the physical means which the exponent of the yoga school recognises. From the Sankhya point of view, supreme realisation is obtainable through discrimination between Prakrti and Purusa. For this distinctive knowledge of Prakrti and Purusa, one has to rely upon higher speculation.

The Nyaya school of Philosophy recommends argumentation and Analytic knowledge of substances (Padarthas) to realise supreme self.

The founder of the Mimansa school has advocated the good deeds and Vedic texts as a chief means for self-knowledge.

The author of the Gita has mentioned various devices for self-realisation.

Various methods adopted by different forms of Sadhana for God-realisation imply that subject and object are separate. They worship God as an object though the underlying reality of which is cit, an all pervading psychic principle. It is also a worship of Cit in disguise. The method of the Advaita Vedanta is

quite different from those already mentioned. It does not proceed to worship God as an object. Its way for self-realisation begins with Cit directly and realises it pure and naked. The Vedanta has conceived by God as Absolute spirit or Pure Cit. The School does not admit that God should be realised as an object. In that case He would be Jada or Nonself because all objects are non-self. The Vedanta believes in the worship of the Higher self by the lower self (Jivataman). According to the monistic School of Sankara the Atman is all-pervading principle. It should be worshipped by the purified mind. The school prescribes the worship of the Cit by the Cit. Thus the Vedantic method of self-realisation is not attainment of something that was not or that is foreign to the self but is only the unfolding of the latent infinitude of the apparently finite. It is the working of Maya that the Absolute appears as the relative. The Infinite manifests itself as the finite and the Omniscient seems in the disguise of the ignorant. It must be borne in mind that the finite can never be deduced from the Infinite and the finite can never reach the Infinite. The Vedanta accepts that the Infinite, which is distorted by Maya and which appears as the finite, realises its own infinitude in the state of liberation. For this self-realisation, the Vedanta has adopted various methods, viz., knowledge of Sastras, divine grace, Manana and Nididhya-Sana of the Yoga school and Mahavakyajnana (knowledge given by a Guru).

The Saiva as well as the Tantrika way of self-realisation is absolutely different from those mentioned above. Both admit that the Infinitude is finitised by its own Sakti. In the liberated state the Infinitude realises its infinitude. This realisation is obtainable

through various methods, such as, Sakti-pata, three upayas, concentrations etc. The votaries of the diksa school of S.T. attach preference to the diksa method. The Ma. school also lays much emphasis on diksa and mentions that no aspirant is competent to be admitted into the Sankara Yoga unless he is initiated for the purpose (cf. Nacadhikarita diksa vina yoge sti Sankare, Ma.). The method of diksa as a means to self-realisation, accepted by the Saiva School is logically quite sound and based on the conception of the Supreme Reality.

As regards the nature of diksa a statement of Javaratha, the commentator of T.A., explaining the etymological meaning of the term 'Diksa' has stressed its dual function, The initiation outwardly and inwardly makes a Sadhaka quite fit for the spiritual journey. It imparts him self-knowledge and destroys its inner-impurities (cf. Diyate Jnanasad bhavah Ksiyante Pasuvasanah. Dana Ksapasamyukta Diksa Teneha Kirtita. Comm. T.A. 1st. A. 43).

Another statement of the same commentator, similar to that mentioned above, assigns utmost importance to this ritual of Diksa which relieves a Sadhaka of the sixfold road (Sadahvan) and leads him to the status of Siva-Bhava (cf. Tasmat Pravitatad Bandhat Parasthana Nirodhakat. Diksaiva Mocayatyurdhvam Saivam Dhama, Navatyapi. Comm. T.A. 1st. A. 43).

The conception of the sixfold road in the Saiva thought is curious. It includes all parts of materiality and is considered as bondage. A spiritual seeker cannot be identified with the supreme self unless he has freed himself from this bond.

From the close study of the statement cited in the previous Paragraph, we cannot hesitate to say that the function of Diksa is twofold, viz., Negative and positive. As regards its negative function, it purifies the whole being of a Sadhaka and enables him for spiritual realisation. According to the canons of the Saiva Philosophy, a Sadhaka must be purified by removing the various bonds (pasa) which often stand in the way of spiritual uplift. This negative Diksa in the words of Svacchanda Tantra is called purifying initiation (Sodhani Diksa).

After the purificatory Diksa which negates all the contents of the sixfold road as bonds (Pasa), a Guru should begin the positive Diksa (called Yojani Diksa to unify the self of a Sadhaka with the supreme Reality, Siva. At the very outset of Yojani Diksa, a Guru should make his pupil under his real self which is non-different from Siva. In this rite, he ought to divert his attention from the Puryastaka which he has misunderstood as a seat of Parahanta or highest egoity. Similarly the mind which is understood as a centre of supreme Reality, must be negated. After crossing Puryastaka and the mind the third stage is 'void' (Sunya) which is some times mistaken as realm of Siva State. We cannot deny its supremacy over the Puryastaka and the mind but it is not a final destination. The Sastra calls it a state of Sada Siva. The unification of a Sadhaka with this State can result in a fall (cf. Sivasyordhe Sivo Jneyo Yatra Yuktana Jayate. S.T.P. 4th. 197).

The two kinds, that is, Jnana and Kriya Diksa, mentioned by Ma in the 4th Adhi. are based on sound principles. They are associated with the conception of Anava Mala (innate defilement). According to the Saiva

thought, the balanced state of consciousness (Jnana) and freedom (Svatantrya Sakti) is regarded as 'Parama Siva' State. In the state of creation (Sansara Dasa) this balance is lost and appears in two different ways. We call the consciousness (Jnana) disassociated from freedom (Kriya) Anava Mala. Similarly freedom without Jnana is also Anava Mala which affects us in two ways. When intellectually we fail to realise our trueself, it is bauddha Ajnana (related to intellect). When spiritually we do not understand our real nature, it is Paurusa (related to our inner spirit) Ajnana.

The Jnana Diksa removes our intellectual impurities while the Kriya Diksa helps us to destroy the taints connected with our spirit. (Purusa Mala). Both of the initiation are interrelated. A mere knowledge of something has no use unless it is actualised by Practice. To practise a thing without its proper knowledge has no value at all. It is a fact that wisdom and action never divorce from each other in the Saiva School of Thought.

(d) Both, the Saiva School of Kashmir and Sankara's system do not seem different from each other in their externals. We cannot deny the fact that they, both, represent idealistic monism. But the monism of the Kashmir School is distinguished from Sankara's system in a most remarkable way. Sankara believes in the perfect unity of the Supreme Principle but he cannot, at the same time, do without the principle of maya without which the origin of jiva and the world becomes inexplicable. Though the system is the monistic and therefore it implies the existence of one ultimate principle. It is, no doubt, a fact that maya, in the system, does not have a separate existence. The School of the advaita Vedanta does not

recognise it as an independent principle. In that case, the doctrine of monism would surely suffer. Consequently Sankara holds maya to be inexplicable being neither true nor false. This is the significance of the doctrine of falsity which inherents in mayavada. The Kashmir School, on the other hand, is more extremist and steers clear of the doctrine of inscrutability (anirvacaniyata) which cuts at the root of monism. As far as the question of maya is concerned, the Saiva School of Kashmir admits one maya as a category of pure and impure group. This maya is totally different from that of Sankara. This categorical maya comes under the thirty-six principles and therefore it holds no ground to compete the maya of Sankara. Apart from this maya, the system does not hold anything except the Supreme Principle. It is, therefore, hailed that there is nothing outside the Absolute principle not even Maya, which in the system, is no longer a principle of inexplicability but is consciousness as perfect Svatantrya or freedom and one with the absolute. As a result of this, the idealistic monism of Kashmir is,more consistent than that of Sankara. The nature of maya, according to Sankara, is non-sentient or material. He holds the empirical reality as achit (non-conscious) because it is the creation of maya, regarded as jada. The chief characteristic of the Vedantic Brahman is its indetermination. All determinations are maya-made or aupadhika. But maya the existence and the power of maya as Sakti in the Saiva School cannot be denied by the saints of Kashmir. It is self-expression as power of the absolute itself and is as real as the absolute is. Ma. has imparted the status, similar to that of Parama Siva, to it (Cf. Anadyanta Sivesani vyahira ca kathyate, M.A. I, 26). It is all-pervasive, transcendent and the

store house of the world. The world which appears out of it is neither unreal nor material (acetana) as it is believed in Sankara's system. The universe, thus, is an expression of the Supreme Sakti which is conscious itself and is one with the basic Reality.

In other systems, the dynamic principle is posited outside the Absolute directly or indirectly. In Sankara's system, it is maya, regarded as totally different from Brahman, and therefore it cannot touch the Reality as such. It functions from without. Its existence or non-existence does not affect the principle of the Ultimate Reality. In the idealistic monism of the Buddhists the dynamic principle consists of avidya (ignorance) and is more or less similar to that of Sankara's School. It disappears on the origin of perfect knowledge and persists so long as the knowledge has not appeared. It is also inconsistent with the true knowledge. It flourishes in limbo of the obscure background. It, as the school admits, exists best not in association with the Reality. In short, according to the Vedanta and the Buddhism, the principle of dynasism is quite aloof from the Absolute.

In the Kashmir Saivism, however, dynamism does not lose side of the Reality itself in both, rest and motion. Contradictory aspects, static and dynamism, involved in human knowledge, have their place in the Reality itself. As Sakti, it is dynamism and as Siva it is static. It is, at simultaneous embrace, both, motionless and motion. It is always itself without action being a silent witness of the nature of pure consciousness and yet it is always moving in the state of action. It acts in infinite ways. In the process of actions, it is evolving itself into many forms and many grades. Besides,

it is a silent witness. It observes and controls all its activities. The monism of the absolute in the Kashmir School is so perfect that apparent contradictions between the static and the dynamism do not hold a ground to rely upon. This is the importance of freedom or Svantantrya which is the natural deduction of the metaphysical back ground of the Kashmir Saiva system. In the Vedanta, the ground of the unity is jnana without acts which are ascribed to maya, regarded as material and an element of the foreign agency. The sources of consciousness and acts are different in the non-dual school of the Vedanta. But in the trika system, it is the same ground which involves will as well as acts within itself. In other words, the Vedanta recognises Siva as real but it is always free from Sakti. But the Trika believes in the same Siva with its essential nature, called Sakti. It is eternally conjoined with it. In the Vedanta the self-luminous character of Brahman is eternal but not experienced. There is no special feature of the self-luminosity of the Vedantic Brahman. But in the trika, the existence of the vimarsa (Sakti) is an essential property of the self-luminous Siva. The Prakasa or the supreme illumination of the divine Being is its eternally self-luminous character and experienced at all times. Thus the self-luminosity of Siva is more positive than that of Brahman.

Inspite of the importance of Sakti in the work one cannot conclude that Saiva philosophy of Kashmir is Siva-d-vaita qualified by Sakti (Sakti Visista). The elaborate elucidation of the concept 'Sakti' available in the various Saiva literature of Kashmir is a mere indication of the fact, how supreme Reality, Siva, being one fundamental unity, manifests itself as various forms of Sakti in its creative State. The author of Malini has

styled it as 'Parama advaita' (Ma. 18.4.) so that its readers may not call it Sakti-Visista Sivadvaita due to the varied development of Sakti. The evolution of Sakti, stressed by the writers of Saiva Philosophy should not be taken as a justification for designating this philosophy as a Siva-dvaita qualified by Sakti. We cannot deny the descent of the Sakti as a principle. It exists as an agent of Siva in His Creative state. It also exists and appears as a Sakti in the least quantity, in the state of destruction (Samhara-avastha). Thus we should not forget the fact that the relation of Sakti to Siva exists only in the two states, that is, Sansara-avastha and Samhara-avastha. But in the final resort when the individual spirits are liberated, Sakti fully merges with Siva from Saiva philosophers call Parama Siva. It is a transcending state in which the absolute oneness of Siva predominates. Technically it is called 'unity of Siva and Sakti or Samarsya of Siva and Sakti. It is a state of full mergence of Sakti with Siva and it points out the same oneness which we experience between the salt and water when the former melts into the latter and loses its separate individuality. It is the state wherein the distinction of Siva and Sakti is never experienced. Thus, following the view of Ramanuja and Sri Kantha, who are exponents of Visistadvaita Vada school or qualified monism, we should not call this philosophy visistadvaita.

Visistadvaita school of Ramanuja holds that individual selves and the objects of the inanimate world are not mere appearances as the great Sankara states them. They are real and form the part of Brahman. They appear as body and attributes of Brahma. Apart from it, they have no separate individuality. The founder of the school

has admitted the unity of individual souls, inanimate phenomna and Brahman. According to him, the limited selves and the phenomnal objects are subordinate elements which have Visesya or attributed (predominating element), Brahman. One of them cannot exist separately. The complex whole (Visista) which they included is conceived as unity. In this connection, we should note that Ramanuja has formulated a relation of inseparability between the attributed (Visesya) and the attributing (Visesana). The relation, inseparability or Aprthak Siddhi is imaginary. So far as attributing capacity of individual selves and the phenomenal objects is concerned, we have no objection. They are subordinate elements and qualify the predominating element which is Brahman. We cannot deny the fundamental fact that the relation of the attributive and the attributed is eternal. This relation may continue in the process of manifestation but in the final state when individual selves are liberated, it has to cease. As a matter of fact, both of them Visesana and Visesya will not continue in the state of liberation. Either of them will have to disappear. In that case, we will have no distinction of Visesana and Visesya. The qualifying element will fully merge with the qualified element. It is the state of absolute oneness wherein the sense of duality disappears forever.

Like Ramanuja who formulated the Visistadvaita Vada school in the monistic philosophies of Mediaeval India, Sri Kantha also holds Visistadvaita Vada in Saivism. He has rejected the Dvaitadvaita school expounded by Bimbarkacarya, on the basis that multiplicity and unity being opposed to each other in nature, cannot co-exist on the substance. In connection with the bhedabheda school, he holds that the difference between the ultimate Reality

and phenomenal multiplicity is not such as we experience between a jar and a piece of cloth nor they are perfectly identical as a mother of pearl (Sakti) and silver for which the former is mistaken. Sri Kantha is the only man who has founded Visistadvaita school in the monistic Saivism. He admits the relation between Siva and Sakti, (phenomenal)multiplicity) to be similar to that which exists between a body and soul or between substance and quality. According to him, the non-difference of them is similar to that of a clay and a jar or of quality and substance. So far as Siva and Sakti are concerned, they, both being cause and effect or substance and quality do not exist in isolation from each other.

IV - FUNDAMENTAL CHARACTER OF THE WORK WITH ITS SPECIAL RELIGIOUS SIGNIFICANCE.

It is believed that all Saiva Agamas recognise Siva or Parama Siva as a Supreme Principle of perfect egoity. It is understood as a united whole of the two significant features, called jnana and Kriya or prakasa and vimarsa. In a plain language, both of the aspects correspond to Siva and Sakti respectively, on which the philosophical edifice of the Saiva Sastras is based. They, though apparently seem distinct from each other in their creative state, are interrelated and become one in the supreme state. It is an admitted fact that one without the other cannot exist. Siva is understood as a symbol of consciousness while Sakti aspect is representative of dynamism. They, both, in their nature, are equal. To some extent, they seem emphatic in their own position and are placed on equal footing. As we find from the close study of the Saiva Agamas, the status of Sakti principle, in most cases, is a bit higher than that of Siva. This obvious supremacy of Sakti over Siva is due to the varied activities which are assigned to the former. As a result of this superiority of the Sakti, as we find, Sakta School is originated. As a matter of fact, Saiva and Sakta Schools are interrelated and generally do not seem different in their fundamentals.

The Trika School of the Kashmir Saivism is chiefly influenced by the Saiva Agamas and, therefore, it, in fact, represents the theory as well as the practice of the former in a new shape. The School of the Kashmir Saivism, as we study, chiefly follows the Agamic cult and philoso-

-phical views of the Saivagamas. The School is absolutely non-dual and believes in the Supreme Unity of one Principle which evolves itself into many forms through its own free will. Inspite of the fact that Supreme Principle is Saiva, the School does not fail to mention the importance of Sakti, due to which, the former establishes its existence. Hence the place of Sakti in the Trika literature of Kashmir, is no less important than that in the Saivagamas. All the expounders of the Kashmir Saivism have paid tribute to the Sakti, ~~ka~~ element and restored it to the rank of Siva. The nature of Sakti, to which all the functionings of creation are assigned, is variously explained by the different exponents of the School. In spite of so profound and significance of this tattva, the trika thought is regarded as a Saiva School and not a Sakta one. The obvious reason is that the founders of the School have not mentioned it as a separate principle. It is regarded as an essential nature of the Absolute. For the justification of their statements, they have pointed out the various relation of Sakti, such as, Samavaya, tadatmya, abheda, etc., to Siva. In short, Sakti exists but not apart from the Supreme Reality.

The position of the Sakti principle in the Malini School, which, in many respects, is understood as an essence of the Trika system, absolutely differs from that in the latter. The principle of Sakti has got a prominent place in the School. Though it is an inmost nature of the Supreme Reality, but it is regarded as all in all.

The work, as the very name, Malini vijayottara tantra, points out, is chiefly connected with the Malini Sakti, which from the Sakta point of view, refers to the

Para Sakti or Para Vak. The Schools, related to the tantrika culture, believe that all phones, in their unmanifested form, remain latent in the Para Vak, supposed to be in a form of a garland. We admit that the Malini School is monistic like the Trika School and recognises one Supreme Principle, Siva. It is also a fact that Sakti, apart from the essential nature of Siva, does not exist. The founder of the School is aware of the fact that Siva of the static nature is, without Sakti, motionless and Sakti without the former is non-sentient. Their mutual support to each other is entirely needful. The Trika School stresses the interrelation of Siva and Sakti Both are equal in their nature and character. The view of the Ma. School about the Sakti concept is a bit different form that of the trika system. The founder of the School has gone a step higher. He is not satisfied with the mutual relation of Siva and Sakti. To him, Sakti as a principle of action is more favourable than Siva as a static principle. He prefers Kriya to jnana. He pays much tribute to Sakti and awards a very high position to it. The various manifestations of Sakti enable us to form our opinion that the work, though monistic, chiefly represents Sakta character.

As soon as we read that Siva is explaining the contents of Siddhayogisvari tantra, in which Malini is also included, to his consort, Parvati, we see the author of the work, elaborately elucidding the term "upadeya", which literally means 'acceptable'. He attaches the greatest importance to the Supreme Principle and mentions it as All-doing, all-pervading and transcendent. The point worth noting is that Sakti does not lose his sight. It has also got Siva's primary position (Cf. Sakalo niskalo nantah Sakti rapyasya tadvidha, Ma. I, 18).. By this first

mention of Sakti with Siva, we can form an idea that both, Siva and Sakti, have equal importance. Later on, it appears as a desire of Siva (nijeccha) and becomes a tool by which the Lord manifests Himself as many. This principle, in its instrumentalised state, is termed as maya (cf. jagadutpadayamasa maya-mavisya saktibhih, ma. I 25).

The term 'maya' may not confuse readers, I wish to make it clear. The maya of Sankara's system is not accepted in this School. The place of that maya is taken by Sakti which is absolutely different from the former. The fundamental distinction between the two is that the maya of 'Sankara' School is non-sentient and therefore it has no relation conscious Brahman. But the Sakti of the Saiva School is conscious nature of Siva and it is never different from him. The word, maya in the verse, mentioned above, is used in twofold sense. Firstly it is understood as Sakti, non-distinct from Siva. Secondly, it is not that maya of which Sankara is aware. It is tattva rupa maya from which Kala etc., tattvas are originated.

This Sakti, even in its manifestation as maya, continues to take pre-eminent position and the author has regarded it as beginningless, endless and all-pervading (Ma. I, 26). A most important quality, attributed to it, is "jagato nidhih" which literally means a store house of the phenomenal universe. This epithet, used to show the significance of Sakti, also points out abhasavada. We read from the text that out of this maya, these appear other principles, such as, Kala, asu. vidya etc.

In this connection, it is a noticeable point that the Supreme Reality, to which this Sakti belongs, is thrown into a hollow back ground and its profound position has been awarded to Sakti. The epithets, such as, 'Siva,

Isani and 'Eka' refer to the significant position of this principle. Inspite of its absolute oneness, which is denoted by the term "Eka" it becomes many and causes the categorical universe (Cf. Asuta sa kala tattva m. yadyogada bhavat puman, ma. I 27). The Ultimate Reality of the system has become a mere abstract idea of a pure experience and it has been replaced, as the text says, by Sakti, which has been gradually brought to the forefront.

In connection with the utmost importance of Sakti, an adduceable point is that the school lays much stress on the maya from which various categories spring up, though the process of creation, viz., Siva, Sakti, Sadasiva etc., mentioned in the trika literature, is also agreeable to the School of Malini.

In the foregoing paragraphs, I have pointed the twofold development of the Supreme Will of Siva as Sakti and maya. We must note now the third manifestation of this Sakti. This evolution of Sakti is tripartite, iccha, jnana and Kriya. The author, mentioning the proper nature of these Saktis, has regarded this will as a creation of the whole universe (jagaddhatri). The term undoubtedly, refers to the origin of matter and letters. In connection with the creation of various phones, the founder of the Ma. School has mentioned this Sakti as Matrka and Malini. The further evolution of the Matrka into fifty letters, called Saktis, is another remarkable point that refers to the significance of Sakti.

In addition to the manifestation of Sakti, mentioned above, there is another further tripartite development of Sakti, viz., Para, Parapara and Apara. This classification is absolutely based on the functions of Sakti. As we learn from the text that the Sakti of

Siva is endless. It is due to its functions that it is classified under three heads. The name 'para' stands for those benign Saktis which are Supreme like Siva and lead worldly creatures to the supreme status (cf. Sivadhama phalapradah Ma. III, 33). By "Parapara", we mean those Saktis which bear the progress of the limited selves (anus) towards the final goal by bringing about their attachment to the mixed fruits of their actions (Ma. III, 32). Lastly the 'Apara' is styled as 'Ghorahaia' and it implies those Saktis which closely embrace the individual souls and draw them more and more downward by attaching them to the objects of the senses (Ma. III, 31).

From the direct or indirect references to Saktis in this book, it is not difficult for a reader to conclude the high position which this concept has got throughout the whole school of Malini. For example, let us examine the importance the exponent of the School has imparted to this Sakti.

At the very outset the word, "marici" implies Sakti which is regarded as related to the moon of wisdom (conscious Siva) in the benedictory verse of this work. It is mentioned here as dominating the whole universe like the rays of the moon.

Let us adduce another instance which also confers that the main character of the work is Sakta (related to Sakti). It is Sakti that inspires the sages, Narada, Agastya, etc. for the study of Siva-Yoga and consequently they go to Kartikeya (Ma. I. 3).

By a close study of the contents of the work, we can form our opinion that the work breathes out the Sakta spirit and represents a Sakta Vedanta. As soon as Karti-

-keya begins to relate the Yoga, heard from Siva and Parvati, to the sages, we find that the Goddess Uma, the divine consort of Siva, is placed on an equal footing with her Lord. Later on this equal position of Sakti becomes prominent. The Supreme Principle, Siva, retires and his essential nature comes to the forefront with all the attributes of her Lord. We see that Siva becomes a principle of pure experience and his Sakti reigns supreme over all the processes of the cosmic evolution.

From the prominent position, awarded to Sakti, we can say that the founder of the Ma. School has correctly estimated this principle and regarded it as a world energy. Its devotees are asked to concentrate themselves on it in the form of a woman. The worship of the womanly aspect of God cannot be ignored as a vague idea of the Indian mind. The female character of God is highly respected by the Indians. It is connected with the Sakta School of philosophy.

It is an admitted fact that the concept "Sakti" occupies very important place rather unique its character in the history of the tantrika philosophy. Even the Saiva systems, which hold Siva as a Supreme Principle, have not failed to recognise the importance of Sakti. It is believed that even Siva as such, without any reference to Sakti, is as good as non-existent. This means even the state of existence to be apprehended, as such implies the functions of Sakti without which we can not say that a thing is or that it is not. Even pure Being to be realised as pure being presupposes Sakti. Hence not merely for the dynamic purpose but for the very existence of a thing, Sakti is highly needful. Without Sakti, so it affirmed, being xx or non-being, light or darkness, manifestation or

non-manifestation has absolutely no meanings. This specific value of Sakti represents its unique character.

On the other hand, the system of Sankara, as usually understood, has its attitude toward Brahman as free from every form of Sakti. It says that pure existence or awareness or self-bliss constitute the very nature of Brahman which is self-luminous. The advocates of Sakti analyse the concept of Brahman and find even here Sakti is already implied. No doubt, it is cit Sakti and it is this which accounts for the self-luminous nature of the Para Brahman. In this connection, I may be allowed to put down the remarkable verse of Bhartr Hari, a great Grammarian and philosopher of his times, wherein the importance of Sakti is clarified. (Cf. Vagrupata cedutkramek avabodhasya sasvati. Na prakasah prakaseta sa hi pratyava marseni). This shows that even self-luminosity (Svayam prakasatva) of Brahman implies the silent action of Sakti which is one with it.

One thing remains to be pointed out in connection with the Sakta spirit of the work. It is already pointed out that the tantrika Sadhana for self-realisation is closely associated with the letters of two kinds, regarded as representatives of Siva and Sakti. The Ma. School also follows this method of varna Sadhana very strictly in its own remarkable way. It has commingled vowels and consonants and named it as "nadiphanta" order. It indicates that the subordinate position of the consonants recognised by the Matrka School is not agreeable to the Ma. system. Consonants, as Grammarians also hold, are developed forms of vowels but this school does not take them in that light. It stresses that both, vowels and consonants, are complete (purna) in their nature and do not require mutual support

to exist.

The author of T.A. also mentions that commingling of vowels and consonants implies the equal position of Siva and Sakti (T.A. 15th., 133). The commentator of T.A. has clarified the idea that though the nadi phanta order breathes out the spirit of equality between Siva and Sakti, but the character of the Ma. School is chiefly related to Sakti (cf. Kintee malinyam saktasya svabhavasya udreko yenoktam-parmarthatah Sa sakti tanuh, T.A. 15th. A. Comm.).

From T.A., it is also learned that there were other alphabetical orders at vogue among the Saiva sects as kulaputtalika tantra mentions but the Nadi phanta order was much used. Hence this order was adopted by the Ma. school.

The work, in its nature, is relegio-philosophical and due to this character, it is distinguished from the triple thought. As far as the question of dogmatics is concerned, both, the Ma. and the Trika Schools resemble each. Both admit one Supreme Principle, Siva, and represent idealistic monism. The position of Sakti principle is not as primary in the Trika School as it is in the Ma. system. Due to the domination of Sakti to regard the School as Sakta is, by no means, improper. The most distinguishing feature that separates it from the triune system is its religious culmination. The specific attitude of the work is towards the practical Yoga. The work lays much emphasis on intuition. No spiritual seeker is transformed to the status of Divinity unless his intuitive faculty is awakened by various tantrika rites. The doctrine of the seven dharanas is an instance of the fact. It teaches Sadhakas, how to identify themselves with the

supreme. First they ought to identify themselves with the gross elements from which they start their Sadhana. After transcending these lower levels they should identify themselves with the Infinite. The mention of various dharanas is a proof of this gradual ascent the work favours. Due to this religious fervour of the work, Abhinava Gupta has regarded it as an authority and authenticity on the Trika (cf. trikasaram malinimatam, T.A.).

In religio-philosophical literature of the Agamic culture, Malini vijayottara tantra occupies a very important place. Being affiliated to the Saivagamas of Kashmir, it inherits all the wealth and grandeur of the Saiva metaphysics and descipline. But in certain respects, it seems to go beyond the recognised concepts of the Trika. There is no doubt that the School was very ancient and its teachings came down in an unbroken succession through a line of teachers from times immemorial. Even in the age of Abhinava Gupta, who was one of the best exponents of the School, the line of the teaching of this School was already on decline. As a result of this, its progress was arrested and many of its secret teachings became a dead letter even to the best initiative of the age. We have tried to make clear in our translation and notes the implication of the text as we find it. We are sure that it will be found uptodate after a close scrutiny of its doctrines and their comparison with the general Agamic teachings of the age. Malini vijayottara tantra makes an important episode in the history of the early Tantrika literature. The work is very difficult one not because its language is cyptic or enigmatical but no authoritative and competent source is available today to throw light on the obscurities and mysteries of the cult. As a result

of paucity of literature and lack of authoritative illumination many questions have still remained opened and will continue to do so until fresh data are available in the future. A careful study of the text cannot fail to be a source of unfailing interest to a serious student of the Agamic culture.

PART II.

(TEXT)

V - SUMMARY OF THE TEXT CHAPTERWISE.

FIRST ADHIKARA.

S U M M A R Y.

In the benedictory verse, the author has referred to the importance of the universal consciousness (Cit Sakti) which prevails everywhere in the World.

The author has brought Kartikeya, the son of Mahesvara and Uma, on the scene to relate the Siva-Yoga to the sages, Narada etc., who approach him to learn the same.

He begins to tell them the story of Sankara-Yoga as he has learnt it from Siva, when he was relating the same to Parvati. She, keeping in view the well being of mankind, requested Mahesvara to relate the theme of Siddha Yogisvari Tantra in its abbreviated form as the same in detail cannot be grasped by men of low intelligence.

Sankar .has mentioned the portion of the Siddha Yogisvari Tantra, the name of which is Malini Vijayotra Tantra and which He has got from Aghora (Anakhya Siva). The work mentions two classes of the phenomenal objects. The first group, which contains Siva, Sakti, Mantra, Mantresvara, Mantramehesvara and Vijnanakala, is acceptable. The name of the other group is avoidable, which includes the three impurities, viz., anava Mala, the Karma Mala and Maya Mala. The two aspects, viz., immemental

(Sakala) and transcendental (Niskala) of Ultimate Reality (Siva) are mentioned. Similarly Sakti, which is not different from Him, has also two aspects, dynamic (active) and static Siva, desiring to create the world, first of all, created eight kinds of Vijnanakala (Pudgala) and awakened them to rise to the status of the Mantra, Mantresvara and mantramahesvara.

The importance of the independent Will of the Lord (Siva), who, creates the universe by it, is mentioned. The first limiting adjunct, which brings limitation to him, is his own free will, called Maya.

The Maya Tattva creates Kala from which the Asuddha Vidya is mainifested. Similarly the creation of the other tattvas is pointed out. The three taints, strengthen the animal state of Siva and bring limitation to His qualities, such as, all-knowership etc.

The Lord has created three and a half crores of Mantras, which liberated the Anus and went back to eternity. Thus in course of time, the Anu, when it is considered as capable of getting liberation, is unified with the divine power. In this philosophy, elevation or fall of the individualself (Anu) is dependent on the Sakti. When the salvation of the limitedself is intended, this Sakti is unified with the Anu and it is divided into three classes.

The unification with the Sakti in its acute form cannot be realised by the aspirant in his physical being. After getting this Sakti-Pata, the Sadhaka dies at once and becomes Siva. The second kind is realised in this body. The Sadhaka enjoys the World and after death attains Siva-State. In the third kind, the aspirant is

inspired and encouraged to go to a teacher in order to learn Siva-Yoga.

Emphasis is laid on the Guru for the spiritual rise. The entire satisfaction of the Guru is highly essential for the Sadhaka, who is said to be of four kinds, Samayi, Sadhaka, Putraka and Acarya along the four kinds of initiation. The Sivayoga cannot be complete unless one learns to distinguish between the acceptable and avoidable groups.

SECOND ADHIKARA

S U M M A R Y

Diversity begins from unity. To reach unity one must start from diversity. This is the fundamental principle of the Tantrika philosophy. This adhikara, to illustrate ~~dharanas~~ this principle, mentions seven methods of dharanas, by which a Sadhaka can cross the ocean of the various principles to attain the supreme Reality. The names of these dharanas are as follow:-

1. Pancadasa Vidhi
2. Trayodasavidhi.
3. Ekadasavidhi.
4. Nava Vidhi.
5. Saptavidhi.
6. Pancavidhi.
7. Trividhi.

The Pancadasa vidhi is applied to the Tattvas, beginning from the earth to Prakrti Tattva. Siva in His active State is different from Sakti. Again Siva who is the chief pramatr assumes seven grades termed 'Sapta Pramatr Bhumikas' in His wordly state (Sansari-dasa). The names of these seven measurers in descending order are as run below:-

1. Siva Pramatr.
2. Mantramahesvara.
3. Mantrasvara.
4. Mantra.
5. Vijnanakala.
6. Pralayakala.
7. Sakala.

Siva is not without His Sakti. . Therefore these seven Pramatrs have also their seven Saktis.

Thus the whole number is fourteen. The form of the thing on which the Pramatr Meditates is called 'Svarupa'. This Svarupa in the Pancadasa Vidhi, in the case of the earth, is dullness (gadatvadi). The whole number is fifteen, i.e., one object of the meditation (Svarupa or Sakalantara) and seven Pramatrs with their seven Saktis.

This is the lowest dharana, from which a Sadhaka has to start. After completing this course of the lowest dharana and getting mastery over the class of the twentyfour categories, a Sadhaka enters into a bit higher test, called 'Trayodasa Vidhi'.

In this higher dharana, Sakala Pramatr with his Sakti becomes an object of meditation (Svarupa) and the remaining six pramatrs with their Saktis meditate. This method is applied to the six categories, i.e., from Purusa to Kala (one Purusa Tattva and five its aspects - kala, Raga, etc.). This group, though inferior, is a bit superior to that already mentioned. The next step, which an aspirant has to take, is elevenfold (Ekadasvidhi) method which is applied to the Pralaya Kavali Pramatrs as well as to the Maya-Tattva, both of which are superior to the aforesaid tattvas.

The ninefold method (Nava vidhi) is required for the Vijnanakala Pramatrs who are superior to the Pralayakalas and who stand between the Maya Tattva and Suddha

Vidhya (Mayordhve Suddhavidyadhah, T.A.). In this dharana, the object of meditation is Vijnanakala with his Sakti on which the four pramatrs, from Mantra to Siva with their four Saktis, meditate. In this Dharana Vijnanakala with his Sakti is an object of meditation and the other four Pramatrs beginning from Mantra to Siva with their respective Saktis, are meditators.

Next dharana is Sapta Vidhi (sevenfold method) in which Mantra Pramatr with his Sakti is held an object with the other three measurers along their Saktis. The Mantra Pramata is far superior to the measurers already mentioned as it has only one taint in the state of being destroyed.

In the fivefold dharana, Mantresvara is a form of an object (Svarupa) and the other two measurers with their Saktis are meditators who concentrate on the object.

Next to this dharana is the threefold method (trividhi) which has, from the Trika point of view, contains the significance of the triple Mantramahesvara Pramatr with his Sakti as an object on which Siva with His Sakti meditates.

The whole system mentioned in these seven dharanas shows how an aspirant can rise from a gross State to the supreme reality. The Trika doctrine does hot deny the objects of the world. Its chief mark is this that as gross objects are evolved from the subtle principle so an approach should be made to the subtle through the gross.

The method of the seven meditations can be applied to the number of the one hundred and the eighteen worlds also.

The Sadhaka practising these dharanas, sometimes

is unified with the Sakti of Siva. The man unified with the Sakti has perfect devotion to Siva, success in the Mantras, control over the creatures of the world and the accomplishment of his task. This Rudra-Sakti Samavesa is classified into five divisions, i.e., Bhuta, Tattva, Atma, Mantra and Sakti which again are divided into five, thirty, three, ten and two kinds respectively. The whole number of these Samavesas is fifty.

A great emphasis is laid on the three Samavesas, viz. anava, Sakta and Sambhava, which have their special significance in the plane of the spiritualisation of a Sadhaka. The anava mentions physical approach to the fundamental Reality and includes all the means of the Yoga method. In this Samavesa, the idea of duality predominates and a Sadhaka reaches his destination through duality. The Sakta Samavesa refers to a Sadhaka of bhedabheda class realises the subjective units temporarily. He is not mentally balanced. Sakta is chiefly related to the two-fold effort, physical and mental. The third, Samavesa, Sambhava is, free from all the physical as well as mental efforts. In this state everything of the world seems consciousness. The whole universe is full of Siva (Siva maya). The cause of this awakening is a preceptor, who plays a very important part in the spiritual sphere of Saivism. It should not be thought that these various Samavesas yield various fruits. They are different means for self-realisation.

Five states of the Infinite Siva point out his five Saktis due to which he is called panca vidha krtya kari. The states are given below with their distinctive marks in an ascending order (aroha Krama).

1. Jagarat-Avastha-the waking state is that when

ultimate principle is differentiated as Prameya, Pramana. As a matter of fact, a Sadhaka, in this state, lays stress on the Prameya in which he super-imposes the supreme unity.

2. Svapna-avastha - the dreaming state. In this state the Sadhaka discards the measurable ground and rises a bit high. Consequently he stresses the higher-level and stabilises himself on the measure (Pramana).

3. Susupta-avastha-dreamless sleep state. In this position, the Sadhaka negates the previous two levels and fixes himself on the level of the Pramatr. He is trying to ascend higher but the ultimate goal is still out of his reach.

4. Turiya-avastha-the fourth state. The State refers to Suddha Vidya. The balanced state of juana and kriya is not experienced here.

5. Turiyatita-avastha. The state beyond the fourth.

This is the state of perfect bliss, consciousness and perfectself. All differentiations cease-here. It is the quiescent state of Siva when He Himself remains and all His, creation comes to an end. There is no separate experience of Sakti in this state (For detail, see notes on the second adhi.).

Various names of these states with their kinds are explained in the notes on the second adhi.

From the evolutionary point of view, the visible universe is classified into four classes, called andas (Lit. eggs). This fourfold division with its distinctions is explained in the notes on the adhikara.

THIRD ADHIKARA.

S U M M A R Y.

The chapter deals with the formation of mantras and varied developments of the free will (Svantantrya Sakti) of Siva inseparably united with him. It assumes the form of emotive will (Iocha Sakti) when the former desires to create the universe. The further evolutions of iocha are, Jnana Sakti and Kriya Sakti. Like the Cintamani Jewel, it has numerous forms.

The same Iocha Sakti when it assumes the role of the Matrka Sakti, is divided into two, nine and fifty divisions. Its two divisions, Vija and Yoni, represent vowels and consonants, respectively. The nine kinds refer to the nine groups of the letters of the Sanskrt alphabet. The first group consists of the sixteen vowels from 'a' to anuswara, called Vija (seed). The consonants from 'ka' to 'ksa' are said to be 'Yoni' and divided into the eight groups, viz: (2) Kavarga (3) Cavarga (4) Tavarga (5) Tavarga (6) Pavarga (7) Yavarga (Ya, Ra, La, Va) (8) Savarga (Sa, Sa, Sa, Ha). (9) Ksa.

The ninth group contains one letter, which from the Tantrika point of view, is mysterious and is termed as 'Cakresvara' (Litt. the lord of the circle). It chiefly represents the combined form of Siva and Sakti.

The fifty kinds of the Matrka are understood as the fifty letters individually regarded as Saktis.

The Lord Siva, by His Iocha, regarded as a store house of scriptures, awakened the Aghora, who creates the letters. It is these letters by which the Mantras are formed to yield the desired fruits to the seekers who utter

them for the purpose. The letters are the main source of all the Sastras, scriptures and Vedas.

Saktis of Siva are innumerable. They are chiefly arranged in three groups due to the functions they have to perform. The first group represents 'Apára', regarded as 'Ghoratari' (Lit. more dreadful than the Parapara). It degrades the individualselves (Anus) and gets them attached to the enjoyments of the World. In reality, it is the representation of the duality. The second kind, Parapara is mentioned as 'Ghora' (Lit. dreadful) to create an inclination in the minds of the Anus towards the deeds and stand in the way of their liberation, are its distinctive functions It is a bit superior to the previous one and represents dual plus nondual state (Bhedabeda). The third kind, 'Para', brings the Anus to the state of Siva, the ultimate goal. It is 'Aghora' (Lit. not dreadful) and has the representation of non-dual state. As a matter of fact, the Sakti of Siva is one but due to its various functions, it is called by different names. On the basis of its denotation of Siva, its other kind is 'bhinnayoni Malini, the body of which is made of the letters from 'na' to 'Pha' (Nadi Phanta).

The author has mentioned the mantras of the three Saktis, made of the letters, referred to by the different parts of the body. The Saktis are called 'Vidyas' and awe-inspiring effect is assigned to the utterance of the Para Vidya Mantra. Besides, the formation of the different parts of their bodies by the particular letters is specially pointed out. The whole chapter contains an elaborate description of the Vidyas with their Mantras. Alphabetical order of the Bhinnayoni Malini School, is specially stressed in this adhikara.

FOURTH ADHIKARA

S U M M A R Y

Kartikeya has clearly defined the Siva-Yoga, as he learnt it from Siva, to the sages. Further he explained to them the competency for Siva-Yoga and two kinds of diksa, viz., the initiation of action (Kriya Diksa) and the initiation of knowledge (Jnana Diksa). An aspirant duly initiated by knowledge as well as by action can be competent to learn the Sivayoga, which sufficies to enable him to enter into the Mantra-yoga for higher goal.

He continued the distinction between the Bhinnayoni Malini and Abhinnayoni Malini as it is asked by Parvati to Siva. He explained to them the alphabetical order of the bhinnayoni Malini. All the Tattvas in the reverse order from dhara to Siva Tattva, should be meditated upon (see notes on the Fourth Adhikara).

The Parapara, Apara and Para Vidyas are explained with their Mantras and importance is attached to the para mantra, Sauh.

Fundamentally there is no difference betwsen a Jnani and Yogi. Both of them are one and the same. As regards their fruits they are equal and attain liberation equally and become 'Siva' finally.

The three kinds of knowledge, Sruta, Cintamaya and Bhavanamaya, are defined and explained. The bhavanamaya state is understood as best x of all as it refers to the almic state, free from all vikalpas (doubts). Similarly, three stages of a Yogin are mentioned. The susiddha class is recognised as superior to all.

FIFTH ADHIKARA

S U M M A R Y

The chapter chiefly deals with the bhuvanadhvan, one of the sixfold road, understood as an obstruction to self-realisation according to the Sadhana of the Tantrika School.

Sixteen worlds, such as, Kalagni, Avici etc. are connected with Dhara Tattva. The other four elements beginning from 'Jala Tattva' to Akasa, are related to a group of eight worlds. Five subtle-elements (Tanmatras), five action senses, five jnana senses, mind and Ahankara cover a group of eight worlds. 'Devayonyastaka' group is found in Buddhi-Tattva. The worlds, belonging to Prakrti, are also eight. Vama, Bhima, etc. six worlds are connected with the Purusa Tattva. There are five worlds in Raga Tattva. Krodhesa, Canda, etc. four worlds belong to Asuddha Vidya Tattva. Kala and Niyati have one world each. There are three worlds of Kala Tattva. The worlds of Maya Tattva begin from Mahatejas to Bhuvanesa (Ma. V. 28). The worlds of Su Vidya are Halahala, Krodha, Ambika, Aghora and Vama devi. The worlds, from Pivana to Aghora are found in Isvara Tattva. The worlds of Sada Siva are Raudri Jyesta Vama, Sakti and Sadasiva. (For detail, see bhuvana dhvanyasa in the notes of 6th. adhi.)

SIXTH ADHIKARA.

S U M M A R Y

The present Adhikara, specially stresses initiation of knowledge (Jnana Diksa) according to which an aspirant has to realise all the phenomenal universe or macrocosm in his own body. For this purpose various

anganyasas are to be performed according to the three phases of the dvaita, the Dvaitadvaita and Advaita, corresponding to the three methods, aparavidhi, parapara vidhi and paravidhi. In accordance with the Aparavidhi, a Sadhaka should suppose thirtysix principles in his own body which can be measured as being 84 fingers long. This performance is technically termed 'Sat trinsat Tattva Nyasa'. The other Nyasa of the similar type is Panca tattva Nyasa, according to which, five gross elements, from earth to ether, are realised in the human body. In 'Pamca Khandadhvanyasa', only five tattvas of pure and impure capacity, viz., Maya, Su Vidya Isvara, Sadasiva and Sakti are said to be known in the body. Similarly Trikhanda Tattvanyasa is a condemned form of all the thirtysix categories and classifies the whole manifestation into three varieties i.e. Atma, Vidya and Siva Tattva.

Likewise, a group of one hundred and eighteen worlds (Bhuvans), well known in the Saiva and Sakta literature of India, ought to be realised in the body which is already measured as eightyfour fingers.

Similarly, the nine groups of the letters, [illegible] as 'Matrka Saktis, should be known in the human body.

Nineteen padas of the Parapara Vidya Mantra, are specially emphasised.

All the Nyasas, according to aparavidhi, are meant for those Sadhakas whose mental vision is not yet spiritualised and who still cling to the objects of the world.

The second Vidhi mentions the measurement of the body ninetysix fingers. It is meant for a bit superior

class of Sadhakas who are partly inward and partly outward.

The third 'Para Vidhi', according to which, the body of the Sadhaka is supposed to be of one hundred and eight fingers, corresponds to nondualism and is meant for that type of Sadhakas who look at all dualities, such as pleasures and pains, life and death, equally and who are perfectly in the way of spiritual realisation.

The Sadhaka under initiation is ordered to take everything in a triple sense. He should make a threefold division of all tattvas and letters and preserve the fundamental principle, 'Trinity' of the Philosophy. (For detail, see notes).

SEVENTH ADHIKARA.

The adhikara is connected with the mudras (special postures of body) regarded as energies of Siva (Siva Sakti). In all sorts of religious activities, they are said to be performed strictly, physically and mentally. They also equip aspirants for the attainment of the Supreme.

The names of the various mudras, are as under:-

1. Trisula.	2. Padma.	3. Sakti.
4. Cakra.	5. Vajraka.	6. Danda.
7. Danstra.	8. Mahapreta.	9. Mahamudra.
10. Khagesvari.	11. Mahodaya.	12. Karala.
13. Khatvanga.	14. Kapalaka.	15. Hala.
16. Pasa.	17. Ankusa.	18. Ghanta.
19. Mudgara.	20. Trisikha.	21. Avaha.
22. Sthapani.	23. Rodha.	24. Dravyada.
25. Nati.	26. Amita.	27. Yogamudra.

EIGHTH ADHIKARA.

SUMMARY.

The chapter specially deals with sacrificial ceremonies. A sacrificial house (Yaga-Sadana) with Agni Kunda ~~wk~~ ought to be built in a good and beautiful place. A Sadhaka, after taking a bath of six kinds, viz., Bhasm, Mala, Vidhi, Mantra, Vayavya and Jala Snana, should worship Dvarapalas. The Guru, ought to unify his disciple with Sakti and teach him the Navatmaka Mantra, mentioned in the 21st., 22nd and 23rd Verse of the adhikara.

After Yamala Nyasa, specially mentioned for all the Saiva initiations, a Sadhaka should worship a Trisula, situated in his Navel (Adhara Sakti). In the surroundings of it, Vama, Jyesta etc. Saktis should be worshipped. In the peaks of the trisula, the three Vidyas or three Saktis, i.e., midmost peak, Para Devi with no special colour is said to be meditated on. In the right as well as in the left peak, the Apara Sakti and parapara with the black and brown colour (Krsna Pingala) should be worshipped. The process is called 'Mental dedication' (Manasa Yaga).

The Nadi Phanta Malini should be uttered by a reverse order and Ganesa, etc. dieties, already placed in the sacrificial house, should be worshipped. The Mantra-Kalasa, known as (Vardhani) should be placed in the sacrificial house and ~~wax~~ the fire should be enkindled in the agni Kunda. After Homa and other necessary functions of the sacrifice, the Acarya (Preceiptor) should suspend all the religious activities for the time being and go to his bed for sleeping. In his soundsleep, the preceptor would have a dream. He should explain the good dream containing damsels, beautifully decorated, overcoming calamities,

ascending sacred place, wine, cutting of heads, eating of uncooked flesh, sight of gods and excretion etc. to the disciples. The dream in which the above mentioned things are not seen, is called a bad dream (Duh svapna) due to eating of cooked flesh, massage and falling into a ditch etc.

For the bad dream, the Guru should perform expiatory rites mentioned in the Tantras. The preceptor ought to read out the following conventional practices (Samaya) to the Sadhakas. The Sadhakas should always worship gods, guru, agni and goddesses. They should eat nothing without offering to them. They should not move aimlessly. They ought practise Yoga and utter Mantras. After reading out the above mentioned conventional practices (Samaya), the Guru and the Sadhakas should take a bath with the water of Siva-Kumbha.

NINTH ADHIKARA.

SUMMARY.

The present adhikara begins with the pure religious activities, which, a Sadhaka has to perform under the supervision of a preceptor for the removal of bonds and cutting of the nets. All the religious rites, mentioned in the adhikara for an aspirant, desiring to be spiritually elevated, form a Kriya Diksa, Pasa chheda and Diksa adhikaras. This type of diksa is really a demonstration of the non-dual philosophy.

A Guru should prepare a mandala of a mysterious type, accompanied by a net with a fish in it. A measurement of the mandala is also suggested. A preparation of a lotus with its various petals and three peaks is mentioned

for the complete formation of the Mandala. For the completion of the Mandala etc. various colours are prescribed. Besides, the other useful materials for the decoration of the same are considered necessary. To purify the material and articles of initiatory rite, a cloth besmeared with the paste of Sandalwood should be used.

On the three peaks, the dieties, residing in the three Mantras, that is: Navatmaka or Bhairava, Sadhava and Rati Sekhar are said to be worshipped. The Guru, inseparable from Siva, should put on a white turban and then prepare a hand of Siva for cutting the net of his pupil. On seating the pupil in the middle of the net, already prepared for the purpose, the preceptor should bind his arm, throat and Sikha by a threefold thread. He should offer sacrificial oblations to the fire by various Mantras and the Mantras of the three Saktis, The Guru, when the Tattvas, beginning from earth to Prakrti, supposed to be found in the microcosm of the pupil, are purified, should cut the net of the arm and offer it to the fire. Then the net of the throat should be cut and offered to the fire when the Maya Tattva is purified. When the Tattvas, from Suddha Vidya to Sada Siva, are purified, the Pasa of Sikha should be cut and thrown into the fire accordingly.

The Guru ought to make the pupil realise the fundamental unity in the materials, such as, Ghee, agni and his self. The pupil thus united with the Supreme by his Guru never comes to the animal state (Pasuta) and remains identical with Siva.

TENTH ADHIKARA.

S U M M A R Y

A religious Guru should take the man, who is

possessing sound knowledge of Sastras, firm-mindedness and full control over his senses, as a Sadhaka without any further examination. Before the proper initiation begins a sacred pot (Kumbha) should be placed in the middle of the sacrificial house. The Sadhaka, who is going to be initiated, should be decorated like a King and then he should be regarded as Siva. After sprinkling water on his forehead, the Guru should give him the Siva-Mantra by the repetition of the astra Mantra. By a religious rite, Rudra-Sakti should be got entered into his body. From the day he is unified with the Sakti, he possesses the same qualities, which Sakti has.

After performing preliminaries, he is advised to repeat the Mantra, which benefits him according to his special needs. Ordinarily special stress is laid on the 'Navaka' Mantra and its formulation is described in detail. This Navatmaka Mantra is better than any other Mantra that brings extra-ordinary Sidhi to Sadhakas. By repetition of this Mantra, a Sadhaka can win over a king with his treasure and servants. After Japa, he should offer sacrificial oblation to the fire and do Tarpana and Marjana of the Mantra. The Sadhaka fully initiated as a preceptor is not affected by works, such as killing somebody or bringing somebody under his control. He can have miraculous powers at his disposal to use them in any way.

ELEVENTH ADHIKARA.

S U M M A R Y

The adhikara begins with a most efficacious initiation for which no profundity of means is required. As Sa-Dhaka in the sacrificial ground should think his

body to be inspired by Sakti. He ought to think the road, deserving purification (Sodhya adhva), i.e. from earth to Maya Tattva), in his own microcosm. The Malini Sakti should be worshipped in the Samputa of Para Sakti. The Sadhaka should make a lotus flower with eight petals, accompanied by eight Saktis along the letter 'Ksa', on the top. The group of eight Rudras called Virastaka should also be placed there.

The Sadhaka should be offered to the Sakti. His hands should be got illuminated by the Rudra Sakti. A flower should be placed on his hands, already besmeared with the Sandal wood paste. The mouth should be opened and the flower, should be thrown in the Mandala. On whatever diety in the sacrificial ground, the flower falls, the diety should be considered his Kula (Devata). The Guru should worship a circle on the forehead and the hands of the Sadhaka. Then the hands should be taken towards the forehead. This whole process is called 'Siva hasta vidhi". The sacrificial residue should be taken in hand and then to the mouth in accordance with the Siva hasta vidhi.

A danta Kasta, having a measure of sixteen fingers, should be used in order to examine the Sakti-Pata. The Sadhaka is advised to meditate on the Sakti which seems entering into the Sakala or Niskala (immanent and transcendent) Siva. If the disciple is really unified with the Sakti, the symptoms, such as, Ananda etc. appear in the Sadhaka. By the method mentioned above, the Sadhaka can be turned as a preseptor (acarya).

TWELVETH ADHIKARA

S U M M A R Y.

The Adhikara Yogic deals with Yogic practices

which are to be practised in a secluded or underground place.

Two yogic methods, called Laksya-bheda and citta-bheda (14th verse of the adhi.), are specially stressed to be practised. After necessary preliminaries of the sacrifice, the Sadhaka should begin his Sadhana and identify himself with the object he wishes to meditate on. He ought to begin his twofold dharana, full of object (Savikalpa Ka) and objectless (nirvikalpaka), on the earth, divided into fifteen kinds (Ma. II). It is no compulsion that he may remain fixed up in one object. He may be fixed up in any object for which he deems himself competent.

THIRTEENTH ADHIKARA.

S U M M A R Y.

In varuni dharana, a Sadhaka has to concentrate himself on Jala Tattva (water) along its fifteen kinds mentioned in the second adhikara. Mastery over this Tattva frees a Sadhaka from diseases, arising from bile. The dharana on the Jala tattva (water) is also of two kinds i.e. full of objects (objectless).

A concentration on the fire for a month, relieves an aspirant from the diseases of phelgm and wind. By perfection over this tattva, a Sadhaka becomes sleepless and eats much.

By the vayu dharana, a Sadhaka can have power of moving to and fro like the wind. He can walk miles without exhaustion. Mastery over the tattva strengthens the physique of a Sadhaka and he can uproot trees.

A concentration on the sky makes a Sadhaka free

from all desires. His grey hair disappear. By means of mastery over the tattva, a Sadhaka can make his body as great or as little as he desires.

By these five dharanas with their fifteen kinds each, a Sadhaka obtains innumerable Sidhis and liberation in the end.

FOURTEENTH ADHIKARA.

SUMMARY

The chapter specially mentions concentration on the five subtle elements, (Tan Matras) such as, odour (Gandha) flavour (rasa) colour (Rupa) feeling (Sparsa) and sound (Sabda).

A Sadhaka concentrating on the odour (Gandha tan Matra) for six months, has the ability to produce gandha according to his desire.

A dharana on the flavour brings wonderful tastes to a Sadhaka. An aspirant is free from diseases and he gets black hair.

By a dharana on the colour (Rupa), a Sadhaka becomes divine-sighted. (Akrtaka)

A dharana on the Sparsa tanmatra makes a Sadhaka strong-bodied.

By a dharna on Sabda Tan Matra, a Sadhaka hears wonderful sounds in which he experiences various Pramatrs, such as Sakala, Pralayakala, Vijnanakala, etc.

FIFTEENTH ADHIKARA.

SUMMARY.

Eleven dharanas, ten of the ten senses and one of

the mind, are explained here. By concentration on the tongue, an aspirant becomes an orator. Within six months he becomes an eloquent speaker.

By the dharana on the power of grasping (Pani) a Sadhaka becomes capable of grasping distant things within six months. A concentration on the power of locomotion (Pada) makes a Sadhaka capable of wandering all over the earth. A Sadhaka practising the power of excretion (Payu) becomes free from diseases of Payu. A dharana on the Phallus (Linga) strengthens the will power of a Sadhaka and he becomes able to create things by his own will (Iccha Kamitva).

A Sadhaka, concentrating himself on the power of tasting (Rasendriya) for six months, has the capability to taste a distant thing. By a similar dharana on the nose for six months, a Sadhaka can smell things lying at a long distance. A dharana on the eyes makes a Sadhaka divine sighted. A Sadhaka becomes strong-bodied by a dharana on the power of feeling (Twak).

By a concentration on the power of hearing (Srotra) a Sadhaka can hear a sound from long distance.

The mind is the cause of bondage and liberation and therefore, dharana on it is best of all.

The ten senses with the mind are said to be cause of bondage and liberation. They bring bondage if they are inclined towards their objects. If they are fully controlled and devoted to the All-pervading Principle, they liberate men.

SIXTEENTH ADHIKARA.

S U M M A R Y.

A dharana on the ahankara (ego) produces wonderful Siddhis. A man practising this tattva becomes invincible and he has an eternal power of attaining everything though it is out of his reach. If a man meditates on the buddhi tattva, he will have a retentive memory. A man becomes free from diseases and attains the position equal to that of the Isvara tattva, if he continues to meditate on the Purusa tattva. Similar dharanas on the raga, asu, vi. etc., bring various Siddhis and fruits to the Sadhaka.

SEVENTEENTH ADHIKARA.

S U M M A R Y.

If the mind is not balanced and it does not come under control by dharanas mentioned in the foregoing pages, a Sadhaka should follow Pranayama and practise it in the Padma posture.

Among twelve hundred and forty-three dharanas four dharanas, viz., Sikhi, ambu, isa and amrta are primary.

If a Sadhaka, concentrating his mind on a special object, gets the stability of his mind in any other object, which is not the main aim, he should not stop his efforts till he reaches his final destination.

If a Sadhaka does not normally succeed in the activities he has adopted for the purpose, he should cultivate detachment in him towards the various enjoyments of the universe. Besides, he should adopt a reverse process or 'Kalaratri' method to cut off the betraying element of the mind in order to achieve success in his mission.

EIGHTEENTH ADHIKARA

SUMMARY.

Moniatic nature of the Kashmir Saiva School is specially referred to here. The outer phallus-worship prevalent among the Hindu is intrinsically related to the spiritual linga.

The author of the work tries his best to disclose the secrets of spirit and diverts Sadhakas to meditate on it. Self-knowledge is strongly supported as a means to the supreme end. Various methods, such as, pranayama, etc., for self-realisation in comparison with this method have no value. This atma-yoga or self-realisation can be practise in any place, state or mood. There is need of any particular mantra, conduct or Sadhana. No fasting or yogic conduct is required for this spiritual yoga. There is no restriction. Men of all classes are equally privileged to take part in this self-yoga.

NINTEENTH ADHIKARA.

SUMMARY.

A Sadhaka, who desires to achieve success in abhinnayoni Malini, should, worship 'Kulacakra' containing eight Rudras, viz., Aghora, Parama Ghora, etc. Similarly he should also worship Parasakti with the aghori etc. A person, though he is not fit for the Kulacakra-worship, is helped by the Saktis. For the worship of the same, the Sadhaka is advised to wander on the earth. He ought to stay in a city, a town, and a village for five three and one night respectively to perform Kula Puja. Weak-minded persons cannot undertake this process and hence they are allowed to stay in one place for the performance of this

vidhi. If they are unable to do this also, they should, worship Kula Cakra in their own Navel (Nabhi) or simply they should meditate on the eight letters from 'Ya' to 'Ha' with the Kulesana in the middle. They are also allowed to meditate on the wheel, containing twentyfour spokes with the letters from 'Ka' to 'Ha', accompanied by dots (Savindu). They can meditate on the sixteen vowels in the wheel of sixteen spokes. There are various forms of abhinna Malini. She grants the desires of Sadhakas who meditate on her in whatever form they like.

TWENTIETH ADHIKARA.

S U M M A R Y.

The adhikara deals with the Sakta or Siva Vijnana. The names of Sakti and Siva's body are "Pinda, Brahmanda, Bala" and "Tejas" etc. Sometimes collective name for Siva and Sakti form is 'Pada' by the knowledge of which everything is known. When Sakti and Siva appear as a manifested universe, their form is called 'Rupa'. In dissolution, when the whole phenomenal manifestation is withdrawn into their form, it is 'Rupatita' state. A Sadhaka should meditate on this form which is absolutely beyond the reach of human sense. An aspirant, practising this form, has numerous Yogic experiences, such as, 'Kampa ananda' etc. It is a good form of Siva and Sakti and should be practised for a long time. This state is divided into two kinds, physical (Bhautika) and Metaphysical (ati-vahika). In the bhautika state, the sadhaka is specially connected with the outer objects. The inner subject appears off and on. In the Metaphysical state (Ativahika), the supreme subject prevails and the phenomenal universe disappears totally. The state has also other divisions and sub-divisions. Absorption into the Siva form

(Sarupya) is the best of all. It is also regarded as 'Prakasa Karani' (illuminating). It is a philosophical and spiritual approach to ultimate Reality. In this method Jnana (Knowledge) has a primary position.

The other method to reach the fundamental Reality is physical and it includes Yogic activities, utterances of Mantras and the worship of the three Saktis, Primarily it lays stress on the actions (Kriyas) and hence it is a Kriya Pradhana method.

According to this method, a Sadhaka is advised to meditate on the 'Sauh' (Prana) in any place out of the five, such as, the navel, the throat, the palate, the place, between two eyes-brows and forehead (Nabhyadi Panca Desa, Ma. XX-27). After a little while, he is unified with the Rudra Sakti and consequently he begins to speak Sanskrta. Within a short time, he obtains miraculous powers. For this Yoga he can also recite the Navatmaka Mantra or Rati Sekhara Mantra. According to his choice, he can meditate on the various Rudras, such as, Daksa, Canda etc. (verse 43), various Saktis, such as, Nanda, Bhadra etc., III 17, Doctrine of Cakra (wheel) is specially stressed and the number of them at the most is two hundred and fifty. In the different wheels different letters should be meditated on.

As regards fruits, there is no difference between the two Sadhanas, that is, spiritual Sadhana (Ativahika) and physical Sadhana (Bhautika).

TWENTY-FIRST ADHIKARA.

S U M M A R Y.

This adhikara deals with an occult Siva-Jnana,

containing the Paradevi, from which the nectar is oozing. It ought to be meditated on in the wheel possessing sixteen spokes. A Sadhaka, meditating on the Para Sakti, should take his tongue to the palate. Six months' practice frees a Sadhaka from many diseases. "Sankranti" method (entrance into other body), by which a Sadhaka can enter into the dead body of the other man is very significant. In a place free from wind, a Sadhaka, having controlled himself, should begin to enter into the cotton of the Arka plant gradually. In the course of his practice, he should taste gura (Sugar Candy) and Nimba leaves. A human image should be made of Sandal wood, Gura and camphor. After angra Nyasa, he should meditate on it. He ought to penetrate into it, and for a while, he should stop there. Then he should shake it and get its limbs moved to and from. Due to this practice, the image begins to walk and run. He should continue to guide it till it comes to its own place. If it falls, it should again be got moved. This practice should be continued till it comes under the control of the Sadhaka. This process will enable a Sadhaka to enter wherever he likes.

From the tantrika point of view, 'candrakrsti' or 'Samadhana Mrta' is also important. In the bright fortnight on the second day of the full moon, in the month of Baisakha, the Sadhaka should meditate on the para mantra (Sauh) in the moon, during the course of his meditation. He should sit in a secluded place, free from all sorts of disturbances, and should take milk only as his diet. He should continue to have a look into the moon till she sets. This practice should be continued till the fifteenth day comes. He should sleep all the night with the meditation on the para mantra, in the moon. At the night of the full moon (Purnamasi), when all people are asleep, he sees

Paradevi, shining like the rays of the moon, putting on white clothes, pleasing and sitting on a lotus seat. He should begin to draw her towards him till she comes to his mouth. He should swallow her up and hold her in his heart. By the entrance of the Para Sakti into his body, a Sadhaka becomes free from all troubles. By this Yoga, a Sadhaka can divide his body into numerous bodies and simultaneously enjoy multitudinous universe at his own will. Meditations on the reflexion of the moon in water also bring the same fruit.

TWENTY-SECOND ADHIKARA.

S U M M A R Y.

Another occult Yoga, called (Suryakrsti), is explained here. The period specified for the practice is four months and eight days. A Sadhaka should continue to meditate on the sun in the month of Magha during the day time till it sets. The Sadhaka should concentrate himself on the wheel of eight, six or twelve spokes in the disc of the sun. Seasons, months and eight bhairavas with Siva and Sakti should also be mentioned there. Particularly the wheel of eight spokes should be meditated on in the disc of the sun. The other wheel should be meditated on in the rays of the sun. In due course of time, the Sadhaka will enter into a World of darkness which is free from obstructions. He should continue to meditate on the disc. After a few months, he will see Paramesvara in a wheel in the disc. He should draw him towards his mouth and swallow him. By this Yoga, he is identified with the sun and he can fly in the presence of the people.

A Sadhaka should meditate on his own body in a wheel and during the meditation, he should utter 'Nadi

Phanta Malini', with the addition of the letter "au". This process will also bring him the fruit, similar to that of Suryakrsti.

TWENTY-THIRD ADHIKARA.

SUMMARY.

The adhikara is connected with the Guhya jnana or secret knowledge, according to which, a Sadhaka has to meditate on his ear. During meditation, he hears a sound. He should stabilise his mind on it. By the practice, he is enabled to understand the meanings of the language of the birds. He can hear sounds from a long distance.

A Sadhaka should identify himself with the wheel situated in heart. Due to this practice, the things seen in a dream will be true.

By his yogic practices, a Sadhaka would be able to answer the questions of people.

VI. TRANSLATION OF THE TEXT.

FIRST ADHIKARA.

1. May the rays of the moon of wisdom (consciousness) which have come out of the mouth of Paramesa (Siva) and which are capable of destroying the enemies of the Ultimate Reality (Parama Siva) prevail.

2, 3, 4 & 5. The Great sages, Sanatkumara) Sanaka, Sanatana, Sanandana, Narada, Agastya, Samvarta and Vasista etc., inspired by the power of Siva, desiring to learn the great fact (the ultimate Reality) and much pleased, said to Kartikeya, who is slayer of Taraka, a demon, and who helps the people, sinking in the ocean of the world to cross it, on worshipping him duly, "Sir, we have come to you with a desire to get success in the Yoga. The same cannot be achieved without Yoga. Kindly tell us the same.".

6, 7. Kartikeya, whose inner soul is much pleased, on saluting Mahesvara, who is the Lord of Uma, worshipped by Gods and giver of enjoyments and salvation, said (to the sages) - please listen to me, I shall tell you Malini Vijayottara which is sprung up from the mouth of Paramesa (Siva).

8, 9 & 10. Goddess Paravati, after paying salutation to Siva, who was sitting in His own place, said "You have told me the Siddhayogisvaritantra, consisting of nine crore verses, which are classified into the three parts. Again you have fully told me the path of Yoga in Malini vijayottara tantra, which have three crore verses. You have also given me its summary in twelve hundred verses.

11, 12. The same vast (path of Yoga) cannot be grasped by the majority and thousands of dull-minded persons. Therefore, O Paramesvara, please tell me, after summing it up in its condensed form so that it may suit the dull minded people and bring all sorts of successes to them. The King of the World, Siva, thus told by the Goddess, having laughed, said:

13, 14. "O devi, please listen to me. I would tell you Malini Vijayottara Tantra, which is not disclosed to anyone uptill now and which contains the theory of Siddha Yogisvari Tantra.

I have got this Tantra from Paramatman, who is Aghora (not dreadful), long ago. One should, in reality, know the acceptable and avoidable material (from the Tantra above mentioned).

15. The acceptable group consisting of the six principles: Siva, Sakti, Mantramahesvara, Mantra, Mantresvara and Anu (Vijnanakala) is (useful) to the aspirants, who are desirous of the fruits of Sivadvaita and they ought to accept it.

16. (There are three varieties of impurity or Malin this Saiva philosophy. They are mentioned in this verse and are said to be avoidable (Heya). All these dirts are connected with the different measurers (Pramatrs) and stand in the way of the realisation of their true nature as Siva).

Mala which simply means Anava Mala (related to limited self, anu) Karma Mala (related to Karma, deeds) Mayiya Mala (related to illusion, Maya) and all this illusive world is said to be avoidable group. This group should definitely be known to be avoidable by Sādhakas.

17. On knowing the acceptable group and leaving aside the avoidable one, one can obtain all sorts of successes. Among the acceptable group Isa, Siva, is all doer, calm Omniscient and lord of all.

18, 19, 20 & 21. Siva is immanenent, transcendent and endless. Similarly His Sakti is also of the same kind. He, in the beginning, desiring to create the World, awakens the individual-selves which are Vidyesvaras (possessing only one dirt). They are eight - Aghora, Paramaaghora, Ghorarupa, Ghoranana, Bhima, Bhisana Vamana and Pivana. Having appointed them, who are the doers of preservation, destruction, protection and grace, as the Mantresvara and Mantramahesvara, he, like them, created seven crores of Mantras with the dieties residing in them (Samandalas).

22 & 23. All these great souled mantras are bringers of all fruits. There are four kinds of Atman (Limited self) (the four kinds are Sakala, Pralayakala, Vijnanakala and Mantra). (Out of these four, only two kinds are defined). The Vijnanakala has only one Mala named Anava. Pralayakala has Karma Mala including the Anava Mala. Thus this Atma has two Malas, viz., Anava and Karma. (The third lowest and worst form of Atma, i.e., Sakala, which contain three Malas, has not been mentioned here). Dirt is said to be nescience or ignorance, which is the cause or the need of the World.

24. The good and the evil deeds produce pleasure and pain respectively. In accordance with the divine will, this limited soul (who is Siva and who has assumed the form of the limitedself) has the desire of enjoyment.

25. The King of the Mantras (Siva), having entered into His Maya Sakti with all His energies, created the World

for the limitedself which desires to get success in the enjoyment of the universe.

26. That one, that is, all-pervading transcendental, fountain head of the world, without beginning and end, the Maya Sakti of Siva, Isani is immune from any change.

27. This power of Maya Sakti created Kalatattwa from which Purusatattva is born, which (Purusatattva) after getting the strength of doership, produced Vidya Tattva, i.e. impure Vidya, and Raga Tattva (attachment).

28. Vidya (limited knowledge) makes the limited self (who is Siva) and distinguishes between the cause and its effect. The Raga (attachment or inclination) pleases the limitedself with the pleasures of the impure enjoyments.

29. Niyati (limited desire) appoints the individual self to his own work. The Kala defined as the extent of two fingers and a quarter (tuti) presents before him the Anu) division of space and place.

30. From Kalatattva, the Prakrti is formed and from avyakta, the Buddhi, possessing eight qualitiesk is created and from the Buddhi, consisting of eight Gunas, Ahankara formed.

31. From light (tejas) mind the King of the senses has sprung up. From the Vaikarika light, the (ten) senses are produced. From the third kind of light the Tanmatras are born.

32. Ears, skin, eyes, tongue and nose, these are five senses of knowledge. Speech, hands the Anus the genitals and feet, these five are the senses of action.

33. The whole World, from Kala to earth, the sea etc., by His own power, are changed by Siva.

34. The same Siva has created the difference of Kala etc., tattvas from the worlds (Bhuvana) for the sake of enjoyers who desire to have success in their enjoyment.

35. Thus all the individual souls united with Tattvas beginnings from Kala upto the end of Dhara Tattva (earth) should be known as 'Sakalatman' by those who wish to avoid the state of Tattvas.

36. All the Souls under the influence of the Sakti of Siva, the nature of which is to conceal the whole universe in it, do movements in the World, which has three States viz. Ejection (Srsti) stability (Sthiti) and destruction (Samhara).

37. The Rudras, who are thumb-sized, have one hundred and eight varieties, owing to their doership everywhere in the World.

38 & 39. Being kind to Rudras (who create the whole universe and assume the form of seven measurers) Siva, has openly appointed them to the rank of Mantresvara. These Mantresvaras, having found that the Brahma etc. are approaching them, give the fruit equal to their own strength, to three (Brahma etc.) who are desirous of enjoyment and salvation. The Brahma etc. when themselves are delivered, deliver seers who again being great personalities, deliver Manvantas.

40. (The sages) say that this is the knowledge of avoidable and acceptable explained by Siva and is sufficient for the created World beginning from the Creator down the earth.

41. Three crores and a half Mantras appointed by Siva, after being kind to group of Anus, went to the eternal place.

42. Thus in the course of time when the degraded Atman becomes able to be identical with Siva, this Atman is connected with the Siva-Sakti which is quite calm and gives liberation.

43. Some one when linked to Siva Sakti dies while the other gets free from the nescience with which he is united.

44. The Anu under the possession of Rudra Sakti and desirous of obtaining liberation is taken to a good teacher by the Will of Siva in order to get enjoyment and salvation.

45. On worshipping the teacher and getting the initiation of Siva from him who is contented, the Anu (Sadhaka) at once dies and obtains the state of Siva or enjoys the Siva Yoga and realises Siva after death.

46. (The aspirant) on getting the initiation of Yoga should practise it. He gets success in Yoga and eternal place in the end.

47. The Anu when he reaches the highest place in accordance with this sytem never becomes Pasu and stands in the pure consciousness as a part and parcel of it.

48. There are four kinds of Atman which again has four kinds Sadhaka, Samayi, Putraka and Acarya. The Acarya among them is said to be pure.

49. The Preceptor and Sadhaka should perform three sorts of deeds i.e. daily duties, duties related to some cause (Naimittika) and desireless deeds (Niskama). The other two Samayi and Putraka should only perform daily duties.

50. The acceptable and avoidable knowledge is

hereby explained. It is the best of all the knowable things. On knowing this, one gets all sorts of accomplishments.

SECOND ADHIKARA.

1. Now the detailed description of these categories, from the earth etc., is given systematically in an abbreviated form for the sake of Yogis to enable them to achieve success in Yoga.

2. The earth (Tattva) is divided into two kinds, i.e., Saktiman (holder of power) and Sakti (Power or energy). With the addition of its own form (individual existence), the Dhara Tattva should be known of fifteen kinds.

3. The Saktimans are seven, from Siva to Sakala. Similarly the wise people should know the Saktis of seven kinds as the Saktiman is never without its Sakti.

4. Thus, from water to the Prakrti tattva, all this group of the principles, should be known by people desiring to get their fruit, as divided by these fifteen kinds from one another.

5. According to this very method, the Purusa tattva to Kala, should be known of thirteen kinds. The Pralayakalas should be known of eleven kinds like the Rudras (eleven).

6. Similarly Maya Tattva should also be known of eleven kinds. The Vijnanakalas should be known of nine kinds. The Mantras are of seven kinds while the Mantresvaras have five kinds.

7. The Mantramahesvaras have three kinds. Siva cannot really be divided. If stated briefly, it is divisible. But when it is thought on its detail, it is endless.

8. Thus the garland of the World, worshipped for the sake of Yoga, clearly divided by these kinds, should be known by the aspirants (Yogis) with a view to get success in the Yoga.

9. O Parvati, one, who knows (even) one of the tattvas and the worlds, attains the fruit of the Yoga.

10. He, who rightly understands all the tattvas, is a Guru like myself and brings to light the power of the Mantras.

11. The men, touched, talked and seen by the Yogi (who has got thorough knowledge of the tattvas and bhuvanas) whose mind is pleased, get rid of even their sins, committed in their previous seven births.

12. The people, inspired by Siva, are initiated by the Yogi, and after getting the desired fruit, go to the place free from diseases.

13. There is the entrance of the Sakti of Rudra in the Man (who has got perfect knowledge of Siva-Yoga). In the appearance of the Sakti in the man, one should note the following marks.

14. The first sign of the unification of the Sakti is that the man (unified with the Sakti) is permanently devoted to Rudra. The second mark is that the man has success in the Mantras which convince him of their fruit atonce.

15. Thirdly there is control over all the creation. Fourthly there is the accomplishment of the work which is begun.

16. Fifthly the beautiful poetic capacity, full of

ornaments, is attained. Lastly the [illegible]
Rudra Sakti) gets, all of a sudden, the knowledge of the
the scriptures.

17. O Fair-faced, one Rudra-Sakti Samavesa is said to be five kinds, according to the divisions of the five elements (bhuta) tattva (thirty tattvas) Atma (limitedself) Mantra and Sakti.

18. The bhuta Samavesa is of five kinds as bhutas (Gross elements) are five. The tattva Samavesa is of thirty kinds. The Atma Samavesa has three varieties. The Mantra-Samavesa is of ten kinds.

19. As a matter of fact, the Saktisamavesa should be known of two kinds. This Samavesa is said to be of fifty kinds.

20. It is Anava Samavesa, the varieties of which are mentioned. Similarly, the Sakti Samavesa should also be known of the same varieties. One should note that the Sambhava Samavesa is also of the same kinds.

21. The Anava Samavesa is that which is characterised by breath, Mudra, Meditation, Mantra (Varna) and circles (Cakra-six bodily centres).

22. Whatever Samavesa is got by an aspirant, meditating on a thing in his mind, without utterance of a Mantra or control of breath, is said to be a Sakta Samavesa here.

23. The Samabhava Samavesa is that when an aspirant awakened by a teacher does not think of anything else except Siva.

24. Systematically all these kinds are one hundred

and a half in brief. In their detailed form, they are innumerable.

25. Wise men should not think that these different means or Upayas yield different fruits (though the ways to approach the 'Reality' are various the fruit is one and the same).

26. Wise people should know the system of unification (Sarvavesa Krama) divided into the five states i.e. waking (Jagrat), dreaming sleep (Svapna) dreamless sleep (susupti) fourth (Turiya) and the state beyond the fourth (turiyatita).

27. In the fifteen fold method (Pancadasa vidhi) the object (Svarupa on which the Sakala Pramata meditates, that is, the other Sakala or Sakalantara, the Sakti (of the measurer) and the measurer (Pramatr) himself are the waking state.

28. Pralayakala Pramata and vijnanakala Pramata should be understood to be the dreaming and the dreamless states, respectively. The Mantra, Mantresvara and the Mantramahesvara Pramatrs belong to the fourth state (Turya)

29. O Fair-faced one, the energy of the Lord (Siva-Sakti) and Siva Himself belong to the State beyond the fourth (turiyatita).

30. In the thirteenfold method (trayodasa vidhi), the object (Svarupa) the sakala who was Pramata in the Pancadasa Vidhi and had a waking state is a waking state (Jagrat). Pralayakala and Vijnanakala are dreamy and dreamless sleep states, respectively. The Mantra, Mantresvara and Mantramahesvara have the fourth state. Sakti and Siva have the state beyond the fourth.

In the elevenfold method the object (Svarupa Pralayakala who was Pramata in the Tradosavidhi) is the waking state and both of the vijnanakala, i.e., Vijnanakala Pramata and his Sakti are dreaming and dreamless sleep respectively.

31. Mantra, Mantresvara and Mantramahesvara are the fourth state and Sakti and Siva are the state beyond the fourth.

In the ninefold method, the object (Svarupa Vijnana-kala who was Pramata in the elevenfold Vidhi) is the waking state. The Mantra Pramata with his Sakti is the dreaming state. The Mantresvara Pramata with his Sakti is the state of dreamless sleep. The Mantramahesvará Pramata with his Sakti is the fourth state. Siva with his Sakti is the state beyond the fourth.

32, 33. In the sevenfold method, the object (Svarupa) Mantra with his Sakti (who was Pramata in the ninefold scheme) is the waking state. Mantresa with his Sakti is the dreaming state. Mantramahesvara with his Sakti dreamless state, Śiva with his Sakti is the fourth State. Siva (without Sakti) is the state beyond the fourth. O Fair-bodied one, these five states should be known. In the five fold science, the object (Svarupa Mantresvara with Sakti, (who was Pramata in the sevenfold vidhi) is the waking state. The Sakti of Mantramahesvara is the dreaming state. The Mantramahesvara (the only Pramata without his Sakti) is the state of dreamless sleep. Siva with His Sakti is dreamless sleep state. Siva with His Sakti is the fourth state. The only Siva is the state beyond the fourth.

34, 35. In the threefold science, the object (Svarupa - the Kriya Sakti of Mantra Mahesvara) is the

waking state. The Jnana Sakti of Mantramahesvara is dreaming state. The Iccha Sakti of the aforesaid Pramata is dreamless sleep state. The only Mantramahesvara Pramata is the fourth state. The Siva Pramata with His Sakti is the state beyond the fourth.

Though Siva apparently has no division, still He is divided into five classes. His first division is Kriya Sakti as He is the Master of activities (Vyapara-dhipa). His second division is actionlessness (Jnana Sakti-Taddhina i.e. free from activities). The third division of Siva is Iccha Sakti (Preraka). The fourth division is Ananda Sakti (Icchanivrtti). His fifth division is consciousness (Cit Sakti, Svasthatva).

In the fivefold division above cited, i.e., waking dreaming etc. the five classes of Siva should be known.

36. Again the different kinds of the names of these five states are classified. The names of the waking state (Jagrat) are two, Pindastha (standing in the body) and Sarvato Bhadra (good from all sides).

37. There are two names of the dreaming state i.e. Padashta (Lit. staying in a place or in a spiritually high place) and Vyapti (Lit. Pervasion). Similarly the names of dreamless sleep state are also two, i.e., Rupastha (Lit. staying in the real form) and Mahavyapti (Lit. Great pervasion).

38. The names of the fourth (Turya) are said to be two, Pracaya (Lit. accumulation) and Rupatita (Lit. beyond the form). Wise people say that the other name of the state beyond the fourth (Turiyatita) is "Maha Pracaya" (Lit. great accumulation).

39. Keeping in view the various Tattvas, this difference is said. Hear, as a matter of fact, all these Tattva, which are five in number.

40. The Yoga of the bhuta tattvas, which is said to be done, is included in the Pindastha state. The Padastha state refers to the Atmatattva.

41. The Mantra, Mantresvara and Mantramahesvara Pramatrs are regarded as the Rupastha state. The Para Sakti which is active and inactive (or immanent and transcendent) is mentioned as a Rupatita state.

42. Siva, who is without Phenomenal show, quiescent, pure and independent, on knowing whom, one is liberated, should be considered as Sarvatita (Beyond all).

43. The Pindastha state is fourfold, that is, abuddha (lit. not awakened) buddha (Lit. awakened) prabuddha (Lit. awakened) and Suprabuddha (Lit. well-awakened). The Padastha state has also four kinds. They are in the following Sloka.

44. Gatagata (Lit. gone and come, that is, sometimes the spiritual realisation goes away from the aspirant and sometimes it comes. The Yogi is between the unstable and the stable states of the mind. Technically, it is called "Savikalpaniavikalpavastha) Suviksipta (Lit. well collected, Nirvikalpaka state) and susamahita (Lit. well established, that is pure nirvikalpaka state). The Yogis should also know the 'Rupastha' state of four kinds.

45. The four kinds of Rupastha are:- Udita (Lit. risen) Vipula (Lit. great) Santa (Lit. calm) and Suprasanna (Lit. much pleased). The other, i.e. Rupatita has also four kinds: Manonmana (Lit. beyond the approach of the mind)

Ananta (Lit. endless, i.e. vast) Sarvartha (Lit. in which all objects are included) and satatodita (Lit., which is constantly and forever risen). In other words, that is the state of Samadhi from which the Yogis never fall).

46. The Mahapracaya or Turyatita has no kind, that is the state of Siva-Realisation. This is the final and the highest state,. in which only one Principle Siva remains.

The five states of spiritual realisation are technically called 'Five fold road' (Pancadha Adhva). Now the 'Threefold Path" (Tridha Adhva) is explained.

47. Atma Tattva is upto Vijnanakala. Vidya Tattva is upto Isvara Tattva. The remaining is Siva Tattva.

48. The road (Adhva, i.e., Tattvadhva) divided by the kinds above cited, is explained. Now the differences among the various roads (methods) is explained.

49. The whole number of the principles is divided into four kinds, which áre technically called 'Eggs' (andas). They are:- parthiva anda (earthly egg), prakrta anda (material egg) mayik anda and Saktic anda. In brief it is said to be fourfold egg.

50, 51. The two groups of Parthiva anda i.e. one group of five gross elements and the other group of the five subtle elements (Tanmatras), from which the gross elements emanate, are not counted as a separate two groups. The first Parthiva anda is pervaded by the energy (Kala) the name of which is 'Dharika' (Lit.holder). In this Anda, the Sadhaka should meditate on only one Tattva, i.e., Prthivi Tattva, one letter, 'Ksa' one Pada consisting of one letter and sixteen worlds beginning from Kalagni bhuvana upto the virabhadra bhuvana.

52. This first anda, in which sixteen bhuvanas are mentioned is termed as 'sixfold Adhva' (Sadadhva). The second anda is pervaded by Apyapini (Lit. pleasing) Kala and the following principles should be noted there:-

53. From water (Jala tattva) to nature (Prakrti) twenty three principles, letters from 'Ta to Ha', five padas consisting of the five groups - ta, tha, pa, ya and sa, innumerable Mantras and fifty-six bhuvanas (are found in the Prakrta anda).

54. The third Maya anda is pervaded by Bodhini (Lit. awakening) Kala. In this anda there are found seven principles, from Purusa to Maya and twenty eight bhuvanas, seven letters from 'Cha' to 'N' Padas two and Mantras also two.

55. The fourth Sakta anda is pervaded by Utpuyini (Lit. purifying) Kala. The Yogis, in it, know three tattvas, Su Vidya (Isavara Tattva and Sadasiva) three letters (Ka, Kha, Ga) one Mantra and one Pada.

56. In brief, there are eighteen bhuvanas in this anda. The fifth anda (if we call it anda but in reality it is not so because it is limitless and the anda form is limited) is said to be Siva Tattva, which is quite calm and is pervaded by the Avakasada (giving space) Kala.

57. There are sixteen vowels, one Mantra and one Pada in it. Thus the sixfold road (Sadadhva) in its abbreviated form is explained.

58. The whole world (Macrocosm) that is, pure and impure emanates from the macrocosm (Brahmanda). Therefore the pure worlds are required and by them everything can be achieved.

59. O Noble one, the four lords, i.e., Brahma, Visnu Rudra and Isvara should be apprehended as the masters of these four andas aforesaid.

60. The succeeding anda, if it is superior to the preceding one, in qualities, should be considered better and higher than the preceding one. Everything is explained to you. What do you want to ask now?

THIRD ADHIKARA.

1. Thus, being told by him (Siva) who gives joy to the world, Parvati, having saluted the lord of the World, said as follows.

2. All that you said, is all right and not otherwise. I have understood it systematically from the beginn-ing to the end as you have described it.

3. O Paramesvara, now I wish to hear the words which denote Siva etc. - You ought kindly to explain the same.

4. In this way, requested by Parvati, Siva, who destroyes the mental as well as physical afflications of the universe, explained her the Mantras which have come to Him traditionally and which denote Siva, Sakti etc.

5. The Sakti or energy of the Lord Siva which is said to be eternally related to Him, assumes the form of emotive power (Iccha Sakti) of Siva, when He desires to create the Universe.

6, 7, 8, 9. Please hear, as this Sakti being one, becomes many. This thing should be known thus and not otherwise. The Sakti which conveys the idea above

mentioned, is called the cognitive power (Jnana Sakti).

'This thing was thus and now it should be thus' the Sakti by which the above cited idea is expressed, is termed as conative power (Kriya Sakti).

At first, this Sakti was of two kinds, but again it has many varieties when gets connected with innumerable objects. (Arthopadhivasat) like the Citamani jewel. This Sakti, first of all, existing in the form of Matrka (the present Alphabet system of the Sanskrit literature) is divided.

10. This Malini (having the form of a garland) Sakti is of two, nine and five kinds. The two kinds of it are Vija (seed) and Yoni which are said to be vowels and consonants respectively.

11. The letters, Ka, Kha etc. are included in Yoni, which are classified into nine-groups. If the alphabetical letters are considered separately and not grouped as we arrange them in Kavarga, Cavarga etc. classes then this Sakti has fifty divisions as the alphabetical order contains fifty letters.

12. The seed is Saiva here and His Sakti is Yoni (by which He functions in the universe). It is the Sakti of Siva which is the denotor of all the things.

13. In accordance with the order of Aghora etc. (one) should know the eight groups of the letters. Keeping the kinds of Śakti in view, the number of the eight groups includes the other group of eight Saktis which are Mahesvari etc.

14. The latter group of the Saktis (connected with the eight groups of the letters) is as follows:-

1. Mahesi (lit. related to Mahesa-Siva).
2. Brahmani (lit. related to Braha-creator).
3. Kaumari (lit. related to Kumara, son of Sankara).
4. Vaisnvi (lit. related to Visnu).
5. Endri (lit. related to Indra).
6. Yamaya (lit. related to Yama).
7. Camunda (lit. dreadful and of Yogisi (lit. the Yogis).

15. O Fair-faced one, the Creator (Siva) has enumerated the fifty Saktis (in the form of the fifty letters) as denotive of the fifty Rudras.

16. Similarly I shall tell you the whole number of the Saktis systematically. Please listen to their kinds.

17, 18, 19. (The names of the sixteen Rudras, who pervade the sixteen vowels are given below).

1. Amrta (lit. Nectar).
2. Amrtapurna (Lit. full of nectar).
3. Amrtabha (Lit. whose radiance is like nectar).
4. Amrtadrava (Lit. from which Nectar oozes).
5. Amrtaugh (Lit. store-house of nectar).
6. Amrtromi (Lit. a wave of ambrosia).
7. Amrtasyandana (Lit. from whom ambrosia flows).
8. Amrtanga (Lit. whose limbs are made of Nectar).
9. Amrtavapu (Lit. whose body is made of nectar).
10. Amrtodgara (Lit. from whom Nectar springs).
11. Amrtasya (Lit. whose face is like nectar).
12. Amrtatanu (Lit. whose body is like nectar).
13. Amrtasecana (Lit. who sprinkles nectar).
14. Amrtamurti (Lit. who has the form of nectar).
15. Amrtesa (Lit. Lord of necar) and
16. Sarvamrtadhara (Lit. who possesses all nectars).

These sixteen Rudras have come out of the seed which is Rudra.

20, 21, 22, 23, 24. (The other names of the thirty-four Rudras who pervade the thirty-four letters beginning from Ka to Ksa are mentioned as follows:-

1. Jaya (Lit. conquest).
2. Vijaya (Lit. a special conquest).
3. Jayanta (Lit. conquering).
4. Aparajita (Lit. not defeated).
5. Sujaya (Lit. a good conquest).
6. Jayarudra (Lit. Rudras full of conquest).
7. Jayakirti (Lit. whose fame is conquest).
8. Jayavaha (Lit. who brings conquest).
9. Jayamurti (Lit. whose form is conquest).
10. Jayotsaha (Lit. whose courage is conquest).
11. Jayada (Lit. giver of conquest).
12. Jayavardhana (Lit. who increases conquest).
13. Bala (Lit. strong).
14. Atibala (Lit. who brings strength).
15. (Bala Bhadra (Lit. good among the strong things).
16. Bala Prada (Lit. giver of strength).
17. Balavaha (Lit. who brings strength).
18. Balvan (Lit. strong).
19. Baladata (Lit. giver of strength).
20. Balesvara (Lit. Lord of strong men).
21. Nandana (Lit. who pleases).
22. Sarvatobhadra (Lit. auspicious from all sides).
23. Bhadra Murti (Lit. whose form is beautiful).
24. Sivaprada (Lit. Giver of good).
25. Sumana (Lit. having good mind).
26. Sprhana (Lit. who is desired).
27. Durga (Lit. fort that is accessible with great

difficulty).

28. Bhadrakala (Lit. to whom death is dear).
29. Manonuga (Lit. who follows mind).
30. Kausika (Lit. Visvamitra, a seer).
31. Kala (Lit. death).
32. Visvesa (Lit. Lord of the World).
33. Susiva (Lit. who is highly auspicious) and
34. Kopa (Lit. anger i.e. who is full of anger).

These thirty-four Rudras are sprung up from the Yoni which consists of the thirty-four letters from Ka to Ksą. All these Rudras above cited, are expressed in the feminine gender, such as Amrta, Jaya, etc. are fifty saktis.

25. There is no fixed number of the Mantras produced from the seed and Yoni containing Rudra and Sakti in them because both are endless.

26. Parama Siva awakened Siva (Ananta) by His own will, which is described above and which contains all Sastras in it.

27. Siva (Ananta), awakened by the free will of Parama Siva, after stimulating the Yoni (free will) by His own Saktis, has created the letters of the same number, which similarly contain Vedas in them.

28. O one, worshipped by hundreds, (the Mantras) embraced by those letters, which fulfil all the desires of mankind, never become otherwise to the masters of the seekers (Sadhaka).

29. The universe of the gods as well as of the men is pervaded by them (letters). From them all Sastras and Vedas emanate continuously.

30. The great-souled Sakti of Siva is endless.

Keeping the function of it in view, it has three divisions,

31. More dreadful Saktis, which, on embracing the Anus, the individual selves, who are inclined towards the material objects, make them fall down and down, are said to be 'Aparas'.

32. The dreadful Saktis, which like the previous ones, create the inclination towards the fruits of the mixed deeds in the Anus and obstruct the way of their liberation, are mentioned as 'Paraparas'.

33. Similarly, the Saktis, bringing the abode of Siva as a fruit to the mass of people, are called (Paras) by men who know the Sakti Tattva, which are the powers of Siva (Siva Saktayah) and which are not dreadful (like those previously mentioned).

34. (Keeping their offices in view) the Saktis, which have got the possession of all the individual selves, are explained to you. As a matter of fact, there is only one Sakti of Siva.

35. For the sake of those who follow the Mantras and Tantras in order to get chosen fruit, another form of this Sakti, which has got many divisions, is described.

36. The knower of the Mantras, in the works of the Nyasa, which are devoid of all the particular methods, should make the Nyasa of the Malini Sakti which is Bhinnayoni, for making the body of the Sakti.

37. The 'na' letter should be used for Sikha R, R, Lr and Lr should be used for Siromala, that is, for Western, Northern, Southern and the Eastern face respectively. The letter 'tha' should be used for the upper face. 'Cha' should be used for eye in the forehead and 'Dha' for

the ordinary two eyes. 'I' should be used for the nose and 'na' for the ears (The hole in the ears) "u" "u" should be used for the right and the left outer form of the ear.

38. 'Ba' should be used for the mouth 'ka' 'kha' 'Ga' 'Gha' and N should be used for teeth. 'I' and 'A' should be used for tongue and speech respectively. 'Va Bha and Ya should be used for throat, right shoulder and left shoulder respectively. 'Da' and 'Dha' should be used for the right and left arm.

39. 'Tha' should be used for two hands, Gha and Na should be used for the fingers of the right and the left hands, respectively. 'Pa' Sa and La should be used for heart, right breast and the left breast respectively. a and sa and ch should be used for the milk, Jiva and individual self (Pranatman) respectively.

40, 41. 'Na' 'Sa' and 'Ksa' should be used for the vital force (Prana, belly and navel respectively) 'Ma' and 'Sa' 'Am and Ta' should be used for waist, private organ, semen (Sukra) and the Medhra (Phallus) respectively. For the right and the left knees, the right leg, left leg, right foot and the left foot, e, ai, o, au, d and 'fa' should be used respectively. Please listen to the secret knowledge (Vidya) and the formation of the Mantras as they are made. (In the following verses it is pointed out to make (Samu-ddharana) the Mantras of the three Vidyas, mentioned in the above verse, Parapara, Apara and Para, by the letters used for Anganyasa. Firstly the Parapara Mantra is made of the letters pointed out by referring to the various parts of the body, which are the symbols of the letters).

42. For the right leg, in the Malini Anganyasa,

'o' is used. Thus 'o' should be taken, accompanied by a dot (Anuswara). The whole form is 'Om'. Then the letter, used for speech (Vac) should be taken, which is 'a'. The letter of the fourth tooth is 'gha' and it should be combined with the leg i.e. the letter used for leg, which is 'o' the whole form will be as 'agho'.

43. By Danda means 'r' which is to be combined with the right knee, i.e. (E). Thus it should be read as Re. By Prana and Danda mean 'H' and 'R'. Both of them should be combined with 'i' which should be read out as 'Hri' (Anghri) 'Danda' and 'Kati', i.e. (d) (R) and (ma) should be placed separately (Dvija) and D should be as before, i.e. (Ghore). (The whole epithet mentioned in these two 'Slokas is 'Om Aghore Hri D.R. M Ghore").

44. Prana means 'H' and it should be accompanied by a dot (Anuswara) the form of which is 'Ham'. Again the tooth, i.e., mentioned in the 42nd verse 'Gho' should be taken. Then only Danda, i.e. 'R' should be put down. Again the Danda, that is, 'R' with U (Vama Mudra) should be taken.

45. Heart, i.e. 'p' with 'e' (Daksajanu) should be taken. 'H' (Prana) with 'Sa' (Jivatman) should be put down, both of the letters would be read as 'Hasa'. Then again the tooth (Gho) and only 'R' should be put down as 'Ghora'.

46. 'Nitamba' means here 'Kati' (Waist) by which the letter 'M' is to be taken and it should be combined with 'U' (Daksamudra). After it, the second tooth i.e. 'kh' with 'i' (tongue) should be taken. 'Daksa Sikhara' means 'Bha' with which 'i' (Nasa) should be inserted. It should be followed by 'ma' (Nitamba). All the letters mentioned

here are 'Mukhi' and 'Bhima'.

47. Again the letter 'Bha' (Sikhara) should be taken and then 's a' (belly) should put down. 'N' should be combined with 'e' (both of the letters are pointed out hereby (Karna) and (Daksaʃanu). Then the letter 'Va' (Kantha) should be taken only.

48. Then only 'ma' (Nitamba) should be placed. The letters 'P' (heart) and (i' (tongue) should be taken, which make the epithet (Piva). Then the letter 'ba' (mouth) should be taken with 'H' (Prana) and 'E' (the right knee).

49. Then the four letters 'j' 'r' 'bh' and 'ya' should be taken (four Sula Dandas) two of them should be put together as (jra). In the end, 'Pha' (the left foot) and 'Ta' (Kapala) without vowel should be placed, which run as under:- 'Phat'.

50. After it, the epithet (Aghora) as it is used in the beginning, should be uttered. This is the Para-para Vidya. Apara is going to be said.

51. (Aghora) should be uttered in the beginning. Then 'H' (Prana) with dot (Anuswara) and 'u' (Vama Mudra) should be taken which is 'Hum'. Then all the letters from Ka to Pa should be uttered with the epithet 'Aghore' in the end.

52. Apara is explained. Please listen to Para which is the Sakti of Rudra and by the mere utterance of which all the Mantras come before (the aspirant).

53. The body of the man, who has got the knowledge of the Para, trembles and he flies atonce. Making of the special postures of the body, singing and weeping like the female jackal are at his disposal.

54. The man (who has got the accomplishment of this Sakti) is able to say the past happenings and the happenings which did not happen yet. The traditional 'S' (Jiva) should be combined with the 'au' (Vamajangha) which runs as follows:- 'Sauh'.

55. It is Para Vidya and it yields desires. This knowledge should not be given to one who is not disciple and devotee.

56. Siva, Sakti of Siva and the teacher are equal to one, who sees them with devotion, O fair-faced one, this knowledge should be given.

57. The disciple should also learn this Vidya from the teacher when he has entirely satisfied the latter with his own body, materials, learning, purification, his good deeds and good qualities etc.

58. This Vidya also, when it is duly learned from the teacher, whose mind is pleased, yields fruit not otherwise O one, saluted by brave people.

59, 60, 61. There are eight Yoginis (female attendants on Siva) which have come out of the limbs of the Paraparadevi. There are twenty eight letters (5 plus 6 plus 5 plus 4 plus 2 plus 3 plus 2 plus ½ plus ½ = 28) in it. Nineteen letters of Apara should be understood. The letter 's' with the help of the sixlong vowels and dots (Anuswara), makes the bodies of the three Vidyas, i.e. Parapara, Apara and Para. The mouths of the three Vidyas are made of the 'S' with the five short vowels. The insertion of the five Omkars with the letter 's' is the Mantra of the Vidyas which also works like their very heart.

62. O my darling, the Mantra, 'Om Amrte Tejomalini Swaha' consisting of the eleven letters, is, called 'Brahma siras', which literally means the head of the Brahm (Supreme Reality).

63. The Mantra 'Om Vedavedini Hum Phat" consisting of the eight letters is called 'Rudrani' and has been termed as 'Sikha' (Tuft) of the three Vidyas.

64. The Mantra 'Om Vejrine Vajradharaya Swaha' consisting of the eleven letters is said to be 'Purustuta' and stands as the armour (Varma) of the Vidyas.

65. The Mantra 'Bhava Sli pasu Hum Phat' consisting of seven and half letters has been termed as 'Pasupata' which is highly useful (Para).

66. The letters 'I' 'R' 'T' 'Ks' 'V' and 'Y' with the long vowels (A) and a dot (Anuswara) are called 'Astramantras'. If the same letters are combined with short vowel 'a' and anuswara, they would be the Mantras of the Indra and others.

67. The letter (I) and (a) should be imagined as Visnu and Prajapati. The first vowel 'a' and the third vowel 'i' denote the Padma 'lotus' and Cakra (disc) of the Vidyas.

68. This group of the Matrkas, yielding all sorts of desires has been explained for the sake of the Yogis to enable them to achieve success in Yoga. Now what do you want to ask me?

FOURTH ADHIKARA.

1. The Meditators (Munis), with their glad eyes, on hearing it and saluting Kartikeya, said the following:

2. Why did Siva say the definition of the Mantra when he was asked by Parvati to relate the method of the Yoga-Philosophy and when he also promised to do the same?

3. Thus, asked Kartikeya, who was a man of great intelligence, in order to remove their doubts, said the following;

4. (The wise people) say that the unification or oneness of one thing with another is Yoga. This Yoga is as an only knowable thing so that one may succeed in overcoming the avoidable (Heya) thing.

5. The twofold knowledge (Jneya or Upadeya and Heya) cannot be distinguished without the help of Jnana (knowledge). Siva has explained for the sake of above mentioned (twofold knowledge).

6. The definition of the Mantra suffices for the success in Yoga with its seeds (roots) but without initiation, there is no competency for Sankara-Yoga.

7. The initiation is of two kinds, i.e., Kriya Diksa and Jnana Diksa. It is explained by him that both of the initiations should be performed.

8. By performance of only one initiation, a man is not competent to enter into the Saiva Yoga. A man becomes competent to have liberation and Mantra by the initiation of Siva Yoga.

9. On hearing this saying of Siva, my mother, whose hair was standing on end, O best of all the Meditators (Munies), (Kartikeya) said the following:

10. The existence of the categories, worlds, Kalas, Padas and Mantras in the body of the Malini, who

is abhinna (not broken) is systematically learnt.

11. O Deva, you have said to me the Bhinnayoni Malini. Now I wish to know how these Tattvas and Bhuvanas etc. are found in it. Please tell me the same.

12, 13. Thus, asked by Mahadevi, Bhairava, giver of numerous enjoyments, who has beautified the spaces of the directions by the rays of the shining moon and whose order is obeyed by the Lines, of the crowns put on the heads of the Gods, as well as demons, said the following sweet words, the meaning of which is not difficult to understand.

14. O Devi, how all this stands in the parts of the body of the Malini, which I said to you as Bhinnayoni, I shall explain the same to you.

15. In the letter 'Pha' the earth 'tattva' is said to be found systematically, in the group of the letters beginning from 'da' to 'Jha', the twenty-three Tattvas beginning from 'water' tattva and ending in the Prakrti Tattva are found.

16. In the seven letters beginning from the 'Tha' onward, the seven Tattvas from Purusa onward and in the 'e' 'n' and 'Gha' the three tattvas from Su-Vidya to Sada Siva tattvas (in ascending order) should be understood.

17, 18. In Siva Tattva the sixteen letters from 'Gha' to 'N' should be known.

According to the number of the tattvas, O beautiful one, Kalas, Padas, Mantras and the Worlds should be known to be divided into the Tattvas above mentioned, as it is already said. Now please listen to the division of the letters and Padas according to the division of the three Vidyas.

19. (The aspirant) should know one Pada consisting of one letter i.e. aum, in transcendental tattva (Siva-Niskala) the two Padas of three letters and one letter, i.e. Aghora (it contains three letters) Hrim (It contains one letter) in Sadasiva tattva and two Padas of five letters and one letter i.e. Parama Ghore (containing five letters) Hum (it contains one letter) in Isvara Tattva and Suddha Vidya.

20. (He should know) the Padas of four letters and one Pada of one letter i.e. Ghora Rupa (four lettered pada) Hah (One lettered Pada) in the three tattvas, i.e., Maya, Kala, Asuddhavidya, one Pada of four letters i.e. 'Ghora Mukhi (It has four letters) in two tattvas, viz., Kala and Niyati.

21. In Raga Tattva, one Pada of two letters i.e. Bhime and in Prakrti tattva, one Pada of three letters i.e. Bhisane should be known. In intelligence (Buddhitattva) as it pervades the group of the eight Devatas the Pada of two letters i.e. 'Vama' should be realised.

22. As the five groups of the eight words (mentioned in the 14th verse of the 5th Adhikara of Malini) pervade the Tattvas, such as four gross elements (earth Tattva is not included in them). Five tanmatras (subtle elements) five senses of action, five organs of knowledge, mind and Ahankara (pride). Therefore, in these Tattvesas, the Padas consisting of two letters (Piva), one letter (He), two letters (Ru Ru), two letters (Ra Ra) and one letter and a half (Phat) should be known.

23. In the earth principle, three Padas of one letter (Hum) one letter (Hah) and one and a half letter (Phat) should be known.

All the Bhuvánas (Puranga) letters, Mantras and Kalas etc. should be known as they are already mentioned.

24. In the reverse order the two eggs (andas) i.e. Parthiva and Prakrta anda, are pervaded by one letter and a half and the two andas separately (Maya and Sakta anda) are pervaded by one and one lettered Pada respectively.

25. The letter 's' pervades the three andas i.e. Parthiva, Prakrta and Maya anda. The fourth anda, that is, Sakta, is pervaded by the letter 'au' (Trisula, lit. trident) and the whole beyond the four andas is covered by the Visarga. It is the pervasion of the Para Mantra.

26. All this (above mentioned) should be particularly known by the Sadhaka desiring his own well being and that of others, otherwise, that (three paths) can not be obtained.

27. O Parvati, both of Jnani and Yogi should be known as 'the giver of liberation' but the two kinds of them should be understood separately by the seekers, desirous of the fruits.

28. Knowledge is said to be three kinds. The first kind, Sruta (lit. heard), the second Cintamaya (Lit. full of anxiety) and the third kind is Bhavanamaya (Lit. meditative).

29, 30. The Sruta (lit. heard) is that which contains the knowledge of the scriptures, spread to and from. This is here and that is there. It would be useful here in this way. The jnana after due and systematic consideration of the scriptures determined, is called Cintamaya, which has two kinds.

31. The two kinds of Cintamaya are Manda (lit.

slow) and actually experience Svabhyasta (Lit. actually experienced). When the Svabhyasta is perfectly accomplished, it assumes the position of the 'Bhavanamaya'.

32. In the state of Bhavanamaya 'Yogi, after doing the Yogic practices, gets its fruits. Keeping the differences of knowledge in view, Jnani is said to be of four four kinds.

33. Samprapta (Lit. got, achieved) ghatmana (Lit. under the process of being a perfect Yogi) Siddha (Lit. who achieved success) and Siddhatama (Lit. who has perfectly achieved success) are the four kinds of yogi. Parvati, Yogi also gets these stages accordingly.

34, 35, 36. Yoga is also of three kinds, like the Samavesa (coalscence). The first kind of it is Praptopadesa (Lit. who has got advice), which has again three kinds. The Broad minded persons define that the state of mind which deviates from the Reality (tattva) but the seeker often devotes it to the Tattva, is ghatamana.

37. Siddha Yoga is that when the Yogi does not meditate on the other subject than the Reality.

38. That one, who standing in my place in any condition and enjoying the fruits of his Yoga, never parts with his stage (occupied by Yoga) should be understood as Susiddha. O my Darling, he is like myself.

39. The importance of the latter is said to be greater than that of the preceding one. Susiddha is best of all the Jnanis and Yogis.

40. Because this Susiddha has also knowledge, devoid of the fruits of the previous Yogic activities. He is said to be the giver of liberation and he has the know-

-ledge of his own experience.

41. All this knowledge in brief, collected from the other Tantras, has been given to you, which is useful to the Yogis, O You, who are worshipped by Yogis.

FIFTH ADHIKARA.

1. After this, O Isvari, I shall explain the path of the Worlds (Bhuvanadhva). First of all, comes the Kalagni Bhuvana, which should be purified with efforts.

2. All the Bhuvanas, Avici, Kumbhipaka Bhavana and Raurava, which is third in number, are undoubtedly purified on the purification of the Kusmanda Bhuvana.

3, 4. Then there are the seven lower regions under the earth. First of them is Mahatala. The other six are, Rasatala, Talatala, Sutala, Nitala, Vitala and Tala. If the Bhuvana, Hatak, is purified, these all are purified.

5. There is the earth, full of seven Islands and seas above them (seven lower regions under earth). There is the Sumeru the resting place of gods in the Middle of the earth.

6. There is the Bhuvaloka above it and above the Bhuvaloka, there is Svarloka. Then there are Maha Jana, Tapa and Satya. These are in all seven regions.

7. There is the fourteenfold multitude of animate and inanimate beings there (in the seven regions). The fourteen kinds of them are as follows:-

(1) Immovable.

(2) The class of the serpents.

(3) A group of the birds.

(4) A class of the deer.

(5) A class of the Animals.

(6) A group of men.

(7) A multitude of ~~fxt~~ fiends.

(8) A demonical class.

(9) A class of demi-gods.

(10) A class of celestial musician.

(11) A class belonging to Indra.

(12) A class relating to the moon.

(13) A class relating to the Prajapati (a god of creation).

(14) A group belonging to the Brahman. If the Brahma world is purified, all the Worlds above cited should be considered purified.

10. There is my world, i.e. Vaisnava world above them. If this is purified then undoubtedly everything is purified.

11. ~~Ex~~ O Darling, when these five worlds preceded by Kalagni Bhuvana are purified, everything standing in the Macrocosm should be considered purified.

12. Above them, there are the worlds of the hundred Rudras separately. The seeker should purify the ten worlds encompassed by their leader out of the hundred.

13, 14 and 15. Ananta is the first of them. Then there are Kapalisa, Agnirudra, Yama, Nairrta, Bala, Sighra, Nidhisvara, Sarvavidyadhipa, Sambhu and Virabhadra who has the lustre of smoke and fire. When these eleven are purified, all the hundred (Rudras) should be considered purified. Above them, there are the five groups (of the Rudras) consisting of eight each.

16. (The names of the first group consisting of

eight Rudras are given below:-

Lakulin, Bharabhuti, Dindhi, Asadhi, Puskara, Naimisa, Prabhasa and Amaresa.

17. 18. Technically it is regarded as Patyastaka (Lit. the group of the eight lords). The other group which is the most secret, consists of:- Bhairava, Kedara, Mahakala, Madhyama, Amratikesa, Jalpesa, Srisaila and Harindu. (The third group has the following names:-) Bhimesvara, Mahendra, Attahasa and Vimalesvara.

19, 20, 21, 22. Kanakhala, Nakhala Kruksetra and Gaya. This third group is called Guhya (Lit. secret). Now the fourth group technically termed pavitrartaka (Lit. Pure) which consists of: Sthanu, Svarnaksaka, Bhadra, Cokarnaka, Mahakala, Avimuktesa, Rudrakoti and Ambarapada. (The fifth group consists of the following names:- Sthula, Sthulesvara, Samkukarna, Kalanjara, Mandalesvara Akota, Duranda and Chagalandaka. It is technically termed Sthanvastaka and covers the boundary of ahankara (Pride) Tattva. Please hear about the Devayoniastaka group, which pervades the Buddhi tattva, from me.

23. Paisaca, Raksasa, Yaksa, Gandharva, Aindra, Saumya, Prajesa and the eighth world is Brahma.

24. and 25. In the Prakrti Tattva, there is found the Yogastaka group which consists of the following worlds:-

Akrta, Krta, Vaibhava, Brahma, Vaisnava, Kaumara, auma and Sraikantha. In the Purusa Tattva, there are the six worlds the names of which are:- Vama, Bhima, Ugra, Bhava, Isana and Ekaviraka.

26. The worlds:- Pracanda, Madhava, Aja, Ananta and Ekasiva are found in the Raga tattva. In the Asuddha

Vidya Tattva, there are the words: Krodhesa, Canda, Samvarta and Jyoti.

27. The worlds sura and Pancantaka should be known in the Kala Tattva. The Worlds Ekavira, Sikhandi and Srikantha are attached to Kala Tattva.

28. 29. In Maya Tattva there are eight worlds Mahatej Mandalesana, Vamadeva, Bhava, Udbhava, Ekapingeksana, Isana and Bhuvanesvara, which have the form of a thumb and which have the lustre like that of a Kalanala (Lit. death-fire).

30. 31. 32. Wise people say that there are five worlds in the Vidya Tattva, names of which are, as Halahala-Rudra, Krodha, Ambika Aghora and Vamadevi. In Isvara Tattva the world beginning from the Pivan and ending in the 'Aghora' are found. In Sadasiva Tattva there are five worlds viz. Raudri, Jyesta, Vama, Sakti and Sadasiva.

33. 34, 35. Thus in brief not in detail, one hundred and eighteen worlds should be known in all the categories. When the purification of all the roads is required, the group of these one hundred and eighteen worlds should be purified up to Sadasiva and a Sadhaka should unite himself with Siva. The Sadhaka who is desirous of enjoyment, on concentrating himself on Sadasiva, should practise yoga. Thus the Bhuvanadhva which I like, is explained (for detail see T.A. 7th and T.A. VIII).

SIXTH ADHIKARA.

1. How the phenomenal universe, i.e. thirty-six principles, is realised in this microcosm (deha) in the initiation of knowledge, it is now explained.

2. With as much space as two fingers can cover,

(the aspirant) should place (Nyasa) his hand on the five elements below the feet. The earth principle should be understood upto the ankle (which means four fingers), from there, systematically, the water etc. elements should be thought with the two fingers' space.

3. Similarly from that placé onward upto the throat (Kantha Kupa) the group of the six tattvas, i.e., from purusa to Kala, should be meditated upon.

4. After that, the aspirant, who has controlled himself (Susamahita) should meditate upon the four principles beginning from Maya to Sadasiva with the pervasion of four fingers.

5. After that (The Sadhaka) should meditate on t Siva Tattva which is effulgent, free from worries and anxieties, pervading all and existing inside as well as outside the body.

6. This Nyasa (placing of the fingers of the rig hand on the different parts of the body) contains thirtysi principles and is said to be' 'Tattvanyasa' (which means t consideration of the thirtysix principles in this body (Ksudra Brahmanda-Microcosm). The Nayasa is termed as Pancatattva Nyasa.

7. The remaining portión systematically above th navel upto six fingers is pervaded by water and the space (four fingers) upto the ankle is covered by the earth.

8. Above this space, twentytwo fingers' space is covered by fire (Tejas). The pervasion of the wind is sa to be of twelve fingers.

9. (The aspirant) should meditate upon the sky which is ultimate, calm and which pervades all. A simila

procedure should be applied (Isyate) to the fivefold path consisting of Sakti etc. (Sakti, Sadasiva, Isvara, Su-Vidya, and Maya Tattva in descending order).

10. In the threefold Nayasa, the Atma Tattva is said to be upto the throat (which means seventy-two fingers from feet to throat). Above this, there is Vidya Tattva, which covers the space of twelve fingers. The Siva Tattva, as it is already mentioned, pervades the whole body.

11. 12. Thus the tattva nyasa is explained. Bhuvanadhva Nyasa is going to be explained in the same way. The sixteen worlds, from Kalagni to Virabhadra (should be understood) upto the Ankle, i.e., in the space of four fingers (The sadhakas) should do their Nyasa systematically and attentively with the pervasion of one fingers' space from Lakulisa.

13. To Dvirandabhuvana, (Sadhaka) ought to do the Nyasa of 39 worlds in thirtynine fingers. The Chagalanda-bhuvana covers the space of the three fingers.

After that, the groups, consisting of eight Devas (Devastaka) (should be understood in the four fingers' space) with the pervasion of one fourth of the finger.

14. Systematically the group of the six worlds (should be known in the space of three fingers) with the pervasion of half finger. The group of the four worlds covers the space of two fingers. One and one Bhuvana should be known in one and one finger.

15. There are two worlds in everyone of the three tattvas from Vidya to Maya (i.e., Vidya Kala, Maya). The first world in these Tattvas covers the space of one finger while the next to the first has two fingers space (thus

everyone of these tattvas covers the space covered by these principles is nine fingers). The worlds found in Kala Tattva cover one finger's space each.

16. The Bhuvanas, Mandaladhipatis, etc., (which are eight in number) have four fingers space, i.e. everyone of the Bhuvanas has a half finger's space. The other group of the three Bhuvanas (Halahala Rudra and Krodha) has two fingers' space collectively, i.e., everyone of them has 2/3 space of the finger.

17. The group of the five Bhuvans has the full space of two fingers. The other group of the eight Bhuvans has the space of four fingers (It should be noted here that one group of the five worlds has 2 fingers space). Similarly the other group of the five worlds will also have the space of two fingers. Thus in the text, one should note the word (Anyat), which means the other Pancaka denoting the number two. Thus Pancaka and Anyat Pancaka mean four fingers' space which is covered by the group of the eight Bhuvanas.

18. In this Bhuvanadhva-Nyasa, as it is already cited, Siva Tattva pervades all and should be meditated on in the same way.

According to the twofold division, (i.e. Varna and the Mantra of the Vidyas-Vargabhaga and Vidya Bhaga) there are two kinds of Padas viz., Varna or Varga Pada and Vidya Pada or Mantra Pada.

19. Listen to the pervasion of the Varga (Varna) as they pervade the body like Mantras. The first group (Varga) i.e., from 'a' to Visarga, covers the space of four fingers, i.e., from feet to ankle. The other two groups, i.e., Kavarga and Cavarga each occupy the space of eight

fingers.

20. The three groups, i.e., Tavarga, Tavarga and Pavarga each covers the space of ten fingers. Yavarga has the space of fifteen fingers. The Savarga has the space of nineteen fingers. The ninth group, i.e., 'Ksa' is a great pervader of all.

21. The pervasion of the Padas, having nineteen varieties is going to be explained. The first three Padas, each, have two fingers' space in the body. Thus the three Padas occupy the space of six fingers in the body.

22. The four padas (everyone of them) have the space of eight fingers. The other one has the space of ten fingers. The two Padas have two fingers' space. The other one has six fingers' space.

23. The other one has the space of twelve fingers. The other two Padas, each, cover the space of five fingers. The two Padas have four fingers' space. The other two Padas have the space of two fingers.

24. The nineteenth pada is pervasive of all. The method (Vidhi) above mentioned is (technically termed as 'Aparavidhi'. After this, hear the other method, which is technically called 'Para Para Vidhi' or the method of Parapara.

25. (In Parapara method, the whole body is considered to be of ninetysix fingers and divided into two parts, i.e., from feet to forehead eighty-four fingers and twelve fingers from forehead to skull (Brahanarandhra). Thus the Sadhaka has to perform the Anganyasa in 96 fingers).

As already said, the aspirant should know the earth Tattva in four fingers and from water upto the

Buddhi Tattva, viz. water fire, wind, sky, the five qualities of the gross elements, technically termed as five Tanmatras (Subtle elements - odour, taste, light, touch and sound), the five organs of action and five organs of sense, the mind, Ahankara (egoism) and Buddhi, each, have the space of twofingers and half.

26. The pervasion of Prakrti should be known to be of three fingers. All the remaining Tattvas should be understood as before.

In the Para method (Paravidhi) earth Tattva has four fingers and the other Tattva from water to Buddhi each cover the space of three fingers.

27. The Prakrti tattva covers the space of four fingers and the other tattvas are as before.

Inspite of two divisions of letters, they have sixfold division.

28. In accordance with the previous brief mention the division of the Pada, Mantra and Kala should be known along with the Tattvadhva in reality.

29. (The Sadhaka) should do the threefold division of all principles, according to the way cited in the Tattva and letters. Thus the preceptor who is really in the form of Siva should do the initiation of the disciple whose body is supposed to be of 84, 96, 108 fingers in apara, parapara and para vidhi, respectively.

SEVENTH ADHIKARA.

1. After this, I shall explain the energies of Lord Siva the names of which are Mudras and whereby protected the Sadhaka (Mantri) who recites out Mantra,

achieves success in Mantras. (The names of the various Mudras are mentioned in the following verses).

2, 3 and 4. Trisula, Padma Sakti, Cakra, Bajraka, Danda, Damstra Mahapreta, Mahamudra, Khagesvari, Mahodaya, Karala, Khatvanga, Kapala, Hala, Pasankusa, Ghanta, Mudgara, Trisikha, Avaha, Sthapani Rodha, Dravyadá, Nati, Amita and Yogamudra, should be O' worshipped by the bravemen known Mudra.

5. Trisula (Lit. Trident) Mudra is that when the first, the second and the third fingers spread straight and are attached to the fourth finger and the thumb.

6, 7, 8 and 9. The aspirant should show the Padma Mudra, by making hands in the form of a lotus.

Kaumari Sakti i.e. Sakti Mudra is that when the midmost fingers are directly attached to the hands which have concealed the fingers. The fist of the right hand should be taken over the fist of the left hand which is opened. The left fist should be pressed by the right fist. It is Cakra Mudra.

One should place the right hand, the palm of which is downward on the left hand, the palm of which is outwards, the fourth fingers and thumb should be attached while the other fingers should go to the wrist (this posture of the hand) is known as Aindri or bajra Mudra, which gives contentment.

10. Onward the spread right fist including the interior of the thumb is Dandamudra and is dear to Vaivasvata family.

11. When the fourth finger of the fist of the left hand is bent towards the left side, it is termed Danstra,

which pleases the family of Camunda Devi.

12, 13. When the right foot is placed on the left knee, hands are turned to the back side, eyes are disordered neck appears as it is broken and the tongue is spread outward, it is called Mahapreta. As it is dear to all Yogis hence, it is also called "Yogisvari".

14, 15, 16, 17, 18, and 19. The aspirant should take his hands, which are turned down, through his feet to his heart. Then he should take them straight above the face. This posture is called Maha Mudra and is well known for the purification of the body. For the accomplishment of Yoga, this Mudra does all works of Yogis.

The Sadhaka on sitting on Padma posture (Padmasana) should concentrate his mind on the navel. Then he should take mind, in the form of a stick to the palate between the two eyebrows and skull (Brahmarandhra). Having controlled the same there, he should guide it through the palate, the space between two eyebrows and the skull. On doing this Mudra, the great aspirant can fly in the sky.

On the right hand which is turned down, the left hand should be placed then the third and the second finger of the right hand should be pressed by the thumb of the left hand. The second finger should press the fourth finger and the fourth finger should press the second one. The thumb of the right hand should be pressed by the second and the third fingers of the left hand. The name of this Mudra is Mahodaya, which brings prosperity to men.

20, 21, 22, 23, 24. The aspirant (Mantri) should pierce the corners (Srkkani) of his mouth by the ring finger as well as the little finger and at the same time he should move his tongue and make loud wailing, This

Mudra of angry appearance is Karala and frightens the wicked men.

The first of the left hand, the fore-fingers of which is a bit raised, should be placed on the left shoulder. This Mudra is called Khatvanga. Now listen to the Kapala Mudra. When the right hand, the fingers of which are a bit contracted, is turned down, it is Kapala Mudra-Now Hala Mudra is to be explained.

When the forefinger of the fist of the right hand is caught by the forefinger of the fist of the left hand, it is Hala Mudra. When the two forefingers of the right as well as of the left hand, which are taken to the back side in the form of a fist, are attached with the front portion of the left thumb, it is a Pasa Mudra and is a bit spread and bent.

In Amkusa Mudra, there is only one fist of the left hand and not of the right hand.

26. When the wise man (an aspirant) moves his forefinger of the right hand which is standing in the middle part on the left hand facing downward, it is Ghanta Mudra and is said to be dear (to me Siva).

27, 28, 29 and 30. When hands facing upward conceal the fingers of each other, ring fingers are attached to the middle portion of the back side of the hands, fore-fingers are taken to the joint of their roots, middle fingers are united, the little fingers are hardened and again the fore-fingers stand separately on the middle part of the back side, it is Mudgara Mudra which is said to be as Trisikha (Having three peaks) and it brings unification atonce.

When the wise man, for calling a diety with

Mandra i.e. for Avahana Mudra, after making the 'Anjali' (a cavity of hollow formed by folding and joining the open hands together with two hands) takes the thumb to the roots of the ring fingers and the fists of two hands, the thumbs of which are raised, it is sthapani (Lit. placing) Mudra.

31. Samnirodhini (Lit. Confinement) is that Mudra in which both thumbs are placed in the Middle of the Palm. Dravyada (Lit. giver of the substance) mudra is that in which thumb stands straight forward.

32. When the hands are upright the fingers of which are stretched out and are attached to the heart, it is 'Namas Krti' (Lit. solutation) Mudra and is meant for the act of salutation to the sacred hymns.

33, 34. When all the fingers of both the hands remain covered by one another, the little finger of the right hand is attached to the front part of the ring finger of the left hand, similarly forefingers and the middle finger of the left hand are attached to the ring fingers of the right hand, the thumbs stand on the root from which the palm begins, it is called Amrta Prabha (Lit. Shining as Nectar) Mudra.

35. When the forefinger and the thumb of the right hand are raised a bit and stand on the forefinger and the thumb of the left hand, it is Yoga Mudra (Lit. the Mudra of Yoga) and is used for the acts of Yoga.

36. Thus the wise enchanter (Mantri) should bind all the Mudras in his heart. The word that denotes all these Mudras is 'aum Hrim) when the name of the Mudra and then the word 'Namah' i.e. 'aum Hrim amuka mudrayai Namah'.

EIGHTH ADHIKARA.

1. After this, I (Siva) shall explain the sacrifice (Yajana) which is the giver of all desires and by the mere sight of which an aspirant becomes respected by the female attendants on Siva (Yogini).

2, 3. First of all a beautiful place, full of a globular pool consisting of the measure of twentyfive fingers, surrounded by the half navel from all sides and accompanied by the beautiful lips of the fingers and a girdle convering one-fourth of the place, should be got made for sacrifice.

4. After this, the enchanter who has conquered the couple of opposite qualities, such as, pleasures and pains, cold and heat etc. having bathed in accordance with the sixfold Bhava Snana (Lit. idea bath) as enumerated above according to the order of bhasma snana.

5. The Bhasma bath (bath by ashes) is that when the Sadhaka uses the ashes consecrated by Mahastra Mantra in ascending order that is, from feet to head.

6. After Mala-bath, the aspirant should smear his head and other parts of his body, that is, he ought to touch the various parts of his body from head to feet by reciting the five Vidya Mantras. Then he should bathe in water consisting of six parts.

7. Then, he, without putting on clothes, should wash his hands and feet. He, on sipping water, should sprinkle the body with consecreted water by the recitation of Parapara Mantra, which contains many letters and Padas.

8. On doing the general Nyasa and expiatory rite with the Mantra of Apara, the Sadhaka should present (in

sacrificial ground) with the Mantra of Malini and repeat the Mantra of Para Sakti, which is (Sauh).

9. In watery bath also, (the Sadhaka) should smear his body with clay, consecrated by Astra Mantra for the sake of Mala Snana (Clay bath).

10, 11. Here Vidhi bath etc. should be done with water as it is already mentioned. If a man who chants Mantra, is bathed in accordance with the general method of the bath, he should sprinkle water consecrated by the mantra of the three Vidyas, on his head for the sake of Mantra-bath. Thus he should perform the 'Vayavya' bath, which is done by the dust by the cows.

12, 13. The Sadhaka muttering the Mahastra Mantra, should attentively go seven places then he should return, on remembering the Parapara Sakti. The divine vyavya bath is also similar and is performed in rains as well as in sunshine. (Both of the baths have very little difference). In divine Vayavya bath the Sadhaka should concentrate his mind on Para Sakti from which Ambrosia is oozing.

14. The Sadhaka, on raising some of the fire, should burn his body from the thumb of his right foot by astra Mantra. After doing this, he should moisten his body with water by the Mantra of Para Sakti, which is in the form of Ambrosia.

15. The aspirant who is pure and free from all worries, first of all, on uttering the Mantra of the sun, should enter the house of the sacrifice which is purified by astra mantra.

16. He, after worshipping the porters (avarapala) should throw the flower, consecrated by the Mahastra Mantra

attentively for the pacification of the burning (dreadful) obstructions.

17. After doing this, the Sadhaka, on protecting the then directions with the utterance of the Mahastra Mantra, should enter the house of the sacrifice which is full of fire hurriedly (Vahnivat, Lit. like fire technically speedily).

18. The Sadhaka who is in the position of a pupil, whose face is smiling and is eastward, first of all, should begin a particular nyasa with the astramantra the lustre of which is like Kala agni.

19, 20. He should think his body, from the thumb of feet, burnt internally and externally. After meditating on the ashes of his body which the Kavaca mantra, he should meditate on his individual soul which is just like Siva Vindu (Guru). He (Guru) who is not defeated, should infuse power into him (pupil) that he is I. In other words the pupil is not different from the teacher.

21, 22, 23. O Parvati, then the Sadhaka should concentrate (his mind) on the Vidya Murti (a name of the diety pervading Mantra itself with the following Mantra:-

The 'Mahaprana' represents an aspirated sound (H) The word "dandarudha" represents 'R'. 'Nabhi' means 'Ksa'. The words 'Nitamba, Vamastana, Kantha, Vama Sikhara and Vama Mudra represent M, L. V, Y and NU respectively.

24. (This group of nine letters) decorated by Nada Sakti and Vindu the other names of which are Vindu (Dot) and Ardha Candra (crescent moon) respectively, is well-known as 'a good lump' (pindavara) which, O Devi, contains nine letters (Navatamaka).

25, 26. This Mantra with its inner meaning which it represents, is said to be 'giver of all success'.

The other form of this Mantra is as follows:-

From this Mantra (above mentioned) if the three first letters are removed and six different vowels are added to this remaining group of the letters, the Mantra will represent the six parts of the body beginning from the heart, owing to the combination of the different vowels.

First of all, the mouths of the Vidya Murti Mantra beginning from the upward mouth etc. by the letters Ks. Y, R. V and L full of vowels should be prepared.

After this, the aspirant should place other letters viz. A, A etc. on forehead and the other parts of the body in order to make limbs of the Vidyamurti Mantra for the sake of success (in the Kriya Yoga).

27. A and a should be placed on the forehead and the mouth respectively. I and I and U should be placed on the right eye, the left eye, the right ear and the left ear respectively.

28. R, R, Lr, Lr, E, ai, O and au should be placed on the two nostrils both sides of the throat, the upper and lower teeth, the upper and lower lips respectively.

29, 30. The letters - am and Visarga (aspiration) should be placed on the lock of hair or the central part of the head (Sikha) and tongue respectively on the right shoulder, right arm, fingers and nails of the right hand the letters of the first group that is Kavarga, while the letters of the second group (Cavarga) occupy the left shoulder, left arm, finger and nails of the left hand. The letters of the tavarga and tavarga should be placed

on the right and left legs, both thighs and other parts of the body.

31. The letters of the Pavarga should be placed on both sides belly and heart respectively. The letters of the Yavarga (Ya, Ra, La, Va) should be placed on the skin, blood, flesh and the intestines, respectively.

32. The letters Sa, Sa, Sa, Ha and Ksa should be placed on the bones, fats, semen, heart (Prana) and the roots of hair of the body (Romakupa). After making the different parts of the body of a mental image the Sadhaka, who is wise, should invite Lord Siva.

33. The Lord 'Prana' (Vital force) Nabhi (Navel) represents two letters H and Ks. The word 'Daksina Karanguli' (the fingers of the right hand) and left ear represent 'Gha' and U with whom all the letters mentioned by the above cited limbs are combined, the following Siva Mantra would be prepared which is Siva himself and is the giver of all success.

34. The above mentioned Mantra is the best form of Bhairava (Siva) who is great souled. The parts of the body of (Siva) should be made of this Mantra, with the addition of the various vowels mentioned previously.

35. There are six kinds of Nyasa i.e. Murti Nyasa, Srstinyasa Tritattva Nyasa, Astamurtayanganyasa, Sivanyasa and Sivangyanyasa.

36, 37. Please listen to me O Parvati how one should do the Saktanyasa. On placing the Parapara Sakti on its image and Malini Sakti on its mouth (the aspirant) should place para, parapara and apara on the lock of hair on the central part of the head (Sikha) Heart and right

foot respectively. The same Para etc. three saktis, should be placed on Brahma Randhra, throat (Kantha) heart, Navel, Private Organ, thighs and left foot respectively.

38. After plasing the eight fold group of Aghori etc. Saktis and five limbs of the Vidya (Vidyanga) as before (the Sadhaka) should invite the Sakti who is saluted by all Sages (Yogi).

39. 40. The word 'jiva' 'Prana' Kalanala the other name of which is 'Samadyuti'and 'Vama Pada' represent S.H.R and Ph respectively. The word 'Atidipta' points out that the above cited words should be accompanied by long vowels and a dot (A vindu on their head). The word 'Daksajanu' means 'E' which should also be accompanied by a dot. The Mantra (Thus prepared) is full of all the Matrka Sakti. When the Sadhaka tries to please them by their Mantras they give him whatever he desires.

41. The Mantra is said to be the best form of all the Matrka Saktis. The enchanter of Mantras (Mantri) who desires the best success should meditate on this Mantra.

42. The Rudra Sakti is always unified with this Mantra. Because it is a para sakti and therefore, it is explained by this kind.

43. All the Sidhis described in the Tantra can be got by this Para Sakti. As it is already mentioned, the Sadhaka should make the parts of its body by the addition of the various vowels.

44. 45. These are six kinds of Yamala (Lit. twin) Nyasa which is well known for all the Sidhis. The names of these Nyasas are as under:-

(1) Savaktra Murti Nyasa.

(2) Savaktra Sakti Nyasa.

(3) Paradividya Traya Nyasa.

(4) Aghori-Adyastaka Nyasa.

(5) Vidyangapancaka Nyasa.

(6) Sanga Para Sakti Nyasa.

46. Those who want to be liberated and are desirous of fruits should do the left method (Vama Vidhi) by following the letters and Mantras collectively or separately.

47. This five-fold Nyasa should be done in all kinds, denoting Siva, Sakti and Anu (individual).

48. (This fivefold Nyasa mentioned in connection with Siva and Sakti) is said to be of six kinds if the eternal parts of it (fivefold nyasa) is included in it. In this case (when the exterior part is included) the Nyasa is said to be of six kinds.

49. The wise people, keeping in view that such and such a thing is suitable to their sacrificial undertaking, such and such a material is proper and improper, should gather all the sacrificial material with efforts.

50. Then the Sadhaka should hold a sacrificial pot (argha Patra) full of useful material, free from improper things, purified by Astra Mantra and fire, pure, moistened by water and unified with Sakti.

51. If the purification of something other than the material is needed in any sort of Yoga, one should do the same with this method.

52. No impure material should be used in this sacrifice. An impure thing becomes pure, if it is purified by the water of the sacrificial pot.

53. The water should be poured into the sacrificial pot with the sixfold Nyasa. Then the Sadhaka should purify the whole material with the nectar.

54. On worshipping the individual self (Atman), one should make, in one's soul, the form which I shall tell you, O you worshipped by a greater number of Yogis.

55. In the beginning, the following four forms, i.e., Dhara Surcda, Pota and Kanda should be made in the first centre (Adhara Sakti or muladhara Cakra) situated four fingers below the navel (Nabhi).

56. The four forms should be made in the space of one finger. On the four forms a stick containing the size of a tube, the religious name of which is (Ananda Nala) should be made. On the upper corner of the stick (Danda) the form of the Amalaka tree should be prepared.

57, 58, 59. On the upper portion of the Sula (which is termed 'Danda') upto the Palate (Talu, Lambika), there is a gland (granthi) O Maha Devi. Without breaking this ocean of Nets, no man is unified with Siva. The enchanter of Mantras (the Mantri) should meditate on the Dharma (religion) knowledge (jnana) non-attachment (Vairagya) and prosperity (Aisvarya) on the four directions beginning from the Agneyi etc. Besides, he should also concentrate his mind on the body of the above mentioned four subjects on the remaining four main directions viz. East, West etc.

60. On the upper part of the gland and below the Trisula Danda, there should be a thoroughfare (Catuskita) which is called a Vidyatattva full of three skies i.e. forehead (Lalata) the place between two eyes brows (bhu-madhya) and the central part of head (brahmarandhra).

61. The wise Sadhaka should meditate on Isvara Tattva, which is lotus-sized and contains three skies (Kakha tattva) situated between the three skies and the palate (Lambika).

62. The Sadhaka should place and do the Nyasa of the ninefold group of Saktis with their Vija Mantras situated on the first petal of the lotus which is blooming and full of Karnika and Kesara.

63. 64. The names of Saktis belonging to the ninefold group are as given below:-

Vama, Jyesta, Raudri, Kali, Para, Kala Vikarani, Valavikarani, Valapramathini and Sarvabhuta Damani.

In the middle part of the lotus in the path of the sun Manonmani should be placed.

65, 66, 67. The other ninefold group of the Vibhu etc., should be placed on the lotus in the reverse order on the last petal and not on the first petal (as the first petal is already occupied by the other group mentioned in the 62nd verse of this Adhikara. Therefore this group should be placed on the back part of the lotus). The names of the group are as under:- Vibhu, jnani, kriya, vagisi, iccha, jvalini, vama, jyesta and Roudri, and all of them have the lustre of Kalagni.

Those forms of the Saktis previously mentioned as Brahma Visnu and Hara standing in the middle part of the pollen of the leaves of the lotus, should be considered as lords of the circles. They should be concentrated upon with the names Arka (representing Visnu) Indra (representing Brahma) and Vahni (representing Hara).

68, 69. On the lotus one should meditate on the smiling Isvara, full of knowledge, quite calm like a dead body, containing the body of crores of Kalagni (highly effulgent) and the seat of all the wordly phenomenon.

The Sadhaka should concentrate his mind on the peaks of the Sakti Sula which has come out of his (Isvara's) Navel the length of which is upto Brahma Randhra, begun with the three skies.

70. The aspirant should meditate on the three white lotuses of the Sakti, which are all pervading and which have their place upon the peaks of Isvara.

71. The Sadhaka should concentrate his mind on Vidya Murti (Vidya Tattva which represents the Sakti), the Atma Tattva (which represents the 'Nari' individual soul) and Siva Tattva (the Supreme Principle) already placed on the peaks of the lotus.

72. The pupil who is in the form of a Sadhaka should think of the Para Sakti in the middle part of the south and the North on the three peaks. Moreover, he should also concentrate his mind on the Parapara Sakti of red colour and possessing great strength.

73. The Parapara Sakti, on which a Sadhaka is advised to concentrate, is slightly dreadful but not dangerous. The Apara Sakti which is dangerous and contains black and brown colour should be concentrated upon on the left peak of the lotus.

74. The Sadhaka should always keep in view the Para Sakti, representing will power (Iccha Sakti), destroyer of the difficulties and torments of those who come to it for their shelter, pleasing and which is in possession of crores of the moons.

75. 76. One should speculate on the five parts of the Vidya in the sixfold image of the Sakti and after this, in the sub-directions, Agneya, Ishana, nairrta, vayu and the Daksina, the parts of Sakti and Siva should be placed respectively and ponder over them with the technical method of the scripture of Saivism.

77. The aspirant should concentrate his mind on the Aghora etc. the group of the eight Sivas, accompanied by the eightfold group of the Aghori etc. by the repetition of the astra Mantra in the direction of the Indra and other gods. In the middle of the direction the same groups should be meditated on by the 'locana' Mantra.

78. One should begin to repeat the special Mantra of the Lord Siva, after meditating on the lokapalas (protectors of the directions) outside the lotus with their own Mantras.

79. The Sadhaka, after identifying himself with the forms of the Para, Parapara and Apara Saktis, should repeat their Mantras ten times each and meditate on their forms which are like the burning fire. The word 'Svaha' should be pronounced in the end with every Mantra.

80. The Mantri (who is devoted to the repetition of the formulas) should recite the word 'Svaha' in the end with every Mantra for the accomplishment of the sacrificial function. The Manasa yaga (Internal meditative sacrifice or dedication) is collectively mentioned.

81, 82, 83. The other name of this internal meditative dedication or sacrifice is Trisula containing one stick and the three peaks (Ekadanda and trisaktika). Without the knowledge of this Sakti Sula, O Beautiful one, nobody can fly from the surface of the earth even after

doing the special posture (Khecari Mudra).

The Trisula consists of the three Sulas (Peak) which technically are Sambhava, Sakta and Anava. The Sambhava Sula is explained. The Sakti Sula is eight fingers below from this Sambhava Sula. The anavashula is again four fingers below from the Sakta Sula.

One should speculate the circle of the Saktis with the difference of the sacrifice.

84. 85. After the knowledge of the trisula, the Sadhaka after sitting on the posture (Khecari Mudra) can fly from the earth. The food grains purified by the Mahastra Mantra twenty one times, should be thrown on all directions and should be meditated on as the burning fire. On meditating on the sacrificial houses, which is devoid of all the restrictions, the food grains should be taken to the Isana direction.

86. Then the wise Sadhaka should besmear the Panca Gvya which contains the five substances of a cow, with the five faces of the Lord Siva. The five substances of a cow are:- Urine, Dung, Milk, Curd and Ghee.

87. The Sadhaka should purify the Pancagavya, full of Kusa grass and water with 'Sadanga' Mantra in downward order, i.e., from Ghee, Curd, milk, dung and urine. Having seated himself in the posture of 'Dravya and amrta', he should concentrate on the principal tattva.

88. A very small portion of the Pancagavya should be sprinkled on the earth and the rest of it should be placed on the other side. With the recitation of the Malini Mantre, the Vastuyaga should be performed.

89. The Sadhaka, having filled his hands with

flowers, with recitations of the letter 'Pha' etc. and after meditating on the path (Adhvan) from the earth tattva to Sakti, should throw the flowers in the end of the letter 'Na'.

90. 91. He should worship the Ganapati (son of Uma and Mahesa) by giving him scented paste (Gandha) and scent (Dhupa). After placing him on the sixfold seat with word 'aum' he should worship the Ganesa who is the Lord of all obstructions, with the paste of the Sandal wood and scent by the recitation of the Mantra 'Gam'. The parts of the 'Gam' Mantra should be formed with the addition of the six long vowels, viz. A. I, U, Ri ai and au.

92. The Sadhaka, who is desirous of success, should meditate on him who appears with three eyes in his face and has the mouth of an elephant and a form of a dwarf. After sending him back, he should worship the mahastra mantra.

93, 94, 95, 96. Having offered the sixfold seat symbolising eternity (Ananta) religion (Dharma) knowledge (jnana) dispassion (Vairagya), power of doing everything (Aishvarya) and the altar (Karnika) to the Bhairava and after meditating on him who possesses sword, club, large tooth, highly terrific form, face, full of frowns, six limbs made of His own six letters, beautified by the epithet 'Phat', eight energies and who appears as dreadful, the Sadhaka should think Him of His own form and worship the eight Matrkas. He should remember the Indrani Sakti with thunderbolt on the eastern leaf (of the lotus).

97. 98. The wise man should meditate on the Agneyi, full of spear or lance yamaya with a stick in her hand, nirvti with a sword, Varunani with a net, Vayavi with a flag,

Kauveri with a hammer and Isani with a trident.

99. All these above cited Saktis should be worshipped with offerings of the Sandal wood and flowers. The aspirant should perform the sacrifice (Homa) of Bhairava. First of all, a pot consecrated by Mantra's repeated a thousand times, should be placed (in the sacrificial house).

100. After doing one thousand utteranses of the Siva Mantra, the Sadhaka should do Homa with the offerings (Ahuti) of one hundred and eight and then purnahuti. After these functions, he should begin his sacrifice.

101, 102, 103. First of all, a pot made of gold or clay, without any hole, containing all gems or jewels and medicinal plants (Sarvausadhi) in it, should be filled up with the paste of Sandalwood and water. Then, it, having the leaves of a mango tree in its mouth. Putting a garland and a white or red thread in its throat, bearing a mark (Tilaka) which is the killer of demons (Raksoghna), covered by two white clothes, consecrated by the utteranse of a Mantra repeated one hundred and eight times and worshipped by the Sula Mantra, should be placed. The other Pot (The technical name of which is Vardhani) should also be of the same kind, but it should be worshipped with the Astramantra.

104. To the two Kalasas (Pots) that is Mantra Kalasa and Bhairava-Kalasa, the wise Sadhaka, after giving the seat already mentioned, should worship the Indra etc. gods in their own directions with the scattered portion (Vikira) by the recitation of the Mantras and vowels.

105. He, then, should make the continuous flow of water with Bhairava Kalasa and circulate it all round with the following words to the gods of the worlds:-

106. O Indra, you, with the permission of Siva, should be alert on your own direction in order to avert the obstructions till this sacrificial function comes to an end.

107. The Sadhaka should place the pot (Mantra Kalasa) which has assumed the image of the diety pervading the Mantra (Murti Bhutam), on the seat in the East. To its South, he should place the other pot (Vardhani).

108. 109. The knower of the Mantras, that is, the teacher, having placed both of the pots, till the end of the worship of the Lord Bhairava who is the image of the individual self (Atma Murti), should worship, on the Vardhani, a seat of the Creator, on the globe made of the paste of the Sandalwood, the group of six, three or one.

110. Digging up of a Kunda (a place just like a pool to enkindle the fire for the sacrifice), its scratching, pounding, and its smearing with water or excrement of a cow (Gomaya) should be made. A durable way (akasa vat) should be made on the four ways of the Kunda and it should be as hard as a thunderbolt is.

111. The sacred grass, Kusa, should be spread all round the Kunda and the seats made of it should be placed on its surroundings by the recitation of the Astra Mantra. Then the Sadhaka should do the Anganyasa with the Mantra 'Vidyam Om Hrim'.

112. 'Om Sivam' should be written in the Kunda. The Sadhaka after worshipping his teacher, should bring the fire in a pot of copper or clay.

113. Considering the fire as the Semen of Siva, shaking it three times, the Sadhaka should throw it into the Kunda which is the womb of Vidya (Vidyayoni). Then

five offerings of the oblation should be given to the fi by the recitation of the vidyanga mantra.

114. The birth ceremony and others are complete if this function is performed in them. The Sadhaka, on remembering the Parapara Sakti, should make a full offer of oblation(purnahuti)to the fire.

115. The Sadhaka, having worshipped the mother and the father (Siva) of the fire, should discharge it and should take some portion of the fire from the Kunda for the preparation of the Caru (Sacrificial oblation).

116. Some portion (Citi-gathering heap) of the burning fire should be drawn from the Kunda with the left breath, that is with Puraka vayu. After touching heart with it (portion of the fire) it should be thrown into the fire with the right breath.

117. As it is already said, the Sadhaka should make a full offer of oblation to the fire. It is another method of Sivagni. After seeing the fire as the form of Siva, the Sadhaka should make himself as his inner self is.

118. The knower of the Mantras (teacher), on making himself the inner part of Siva, should do Homa. The root (mula) of the fire, which is 'Ram', should be satisfied with the utterance of a Mantara hundred times while its parts with the recitation of a Mantara six times.

119. The satisfaction of the other Mantras should be done with the utterance of a Mantra ten times. Then the pupils who are pure, bathed and fasting should be allowed to enter.

120. The teacher, having saluted Lord Siva, who

is residing in the four, that is, in the fire, the sacrificial material, the Sadhaka who is going to be initiated, and the preceptor (Acarya), should give the pancagavya (five substances of a cow) Caru (sacrificial oblation) and brushing stick (Danta Dhavana) to the pupil.

121. The Caru is made of the sacrificial milk and the unhusking rice. Then it should be concecrated by a 'Hrdaya' Mantra. The piece of a stick used as a brush and divided into six parts with the utterance of a Mantra seven times, should be thrown.

122. In the presence of Sivagni, teacher, pupil, Bhairava Kalasa and Mantra Kalasa, the piece of a stick of the milking trees which are four, used as a brush, should be given to the pupil to be thrown (on all directions).

123. If the piece (of the stick used as a brush) falls in the east, north, Isana, west and upward direction, it should be considered auspicious, otherwise inauspicious. In its inauspicious fall, one hundred and eight offerings of libation should be made into the fire (Asta Satika Homa).

124. Then the teacher should do the external duties in all the directions. He should offer the oblation with the repetition of the Mantra "Om Ksah sarvabhutebhyah Svaha".

125. After sipping a little water (Acamana), doing Anganyasa and saluting Lord Siva, the Sadhaka, who is pure, should begin to do his work in his house as he is directed by his preceptor.

126. The teacher, after doing his special anganyasa and that of the pupils and performing the daily duties in the morning, should think over the dream.

127. 128. 129. If the dream is auspicious, he should tell it. If it is inauspicious, he should perform a sacrifice (Homa). (If he sees) flowers, fruits, women dressed with clothes and ornaments, overcoming the calamities, ascending good places, drinking, cutting of the head, eating of the unbaked meat, apparent preception of the Gods - and anointing of the body with excrement, he will get the required success.

130. If the above mentioned marks are not found in a dream, then it is termed a 'bad dream' and in which eating of the cooked meat, massage and falling into pits etc. are seen.

131.. A bad dream can be made a good one after doing the expiation mentioned in the Tantra Sastra. The wiseman (for the purpose) should do the worship of Gods, fire, teacher and Goddess.

132. The Sadhaka (under initiation) should not eat anything first without giving it to the Gods, fire, teacher and the Goddess. He should not enjoy but leave aside the property of Gods, teacher, and Durga Devi (Candi, Lit. Angry).

133. The knower of the Mantras should not wander to and fro uselessly for a moment. He ought to be busy in the practice of Yoga and Mantras.

134. 135. The teacher should read out the above mentioned conventional practices (Samayan) to the pupil and then discharge the Bhairava. The teacher and the taught should bathe in the water of Siva Kalasa which is a destroyer of all the sins.

This initiation of the conventional practices (Samayiki Diksa) has thus been, in brief, explained.

NINTH ADHIKARA.

1. When a teacher initiates the pupils, who have undertaken the conventional practices, he, on making them bathe, should prepare a pasa mandala.

2. Then he should spread a thread on the east gust from the Middle of the thread, he should mark the East and the West side equally.

3. Then he should mark the north and the south side by a thread whose measurement should be the same, which is already used for marking the eastern and western directions.

4. A thread which is spread towards the south and the north should be thrown in the Middle of the fish. Then he should, from the middle of the directions, mark the space equal to the half measure of the space already fixed (Abhimata).

5. Similarly, as it is done in the directions, descending and ascending orders, the thread, should be thrown in the directions in order to make the four corne

6. First of all, the space of four hands shou: be marked in two parts. Then the space equal to the s: of half the hand should be left on all sides, that is, East North and South.

7. The remaining portion should be divided ir the space of the three fingers. Above the Kostaka (r(of the three fingers' space, and on the sides, the Kos of sixteen fingers' space should be made.

8, 9, 10, 11. Again, on leaving two portions the south, north, Brahman's two sides and the side of tl

individual self on the East, a couple of the crescent moon containing the half space should be made. In the end of the two Khandedus, in the third portion on the sides, south and north, a wise man should make two Khandendus facing towards the inner side in the place of the jivatman. By the side of these two Khandendus, the third couple of the Khandendus, pointing to the vital parts (Marma) of the body, facing towards the outer side should be made. Similarly, in the place of the Brahman, two Khandendus covering the half and half space should be made.

12. Then, in the end of the second portion on the two sides of the Brahma, two lines facing the East and containing the portion equal to the three portions, should be made by wise men.

13. In order to make a peak in the middle part, two threads connected with the front parts of the thread of the Brahman, and reaching one corner of the Khandendu, should be placed.

14. A thread from the side of the jivatman covering the middle part of the two sides, should be placed on the space from the corner of the 1st.and the 2nd. Khandendu to the other corner.

15. In order to show a second peak, a thread, similarly, should be placed on the space from the jivatman's two sides and the corner of the first Khandendu.

16. In the other half of the Mandala, a stick whose measurement is of two hands and whose five parts are hidden, should be made. The five parts of the stick should be covered by the five Pithas.

17. The remaining portion of the stick having

the measure of one part should be visible on account of breadth. Below the Danda (stick), an Amalaki containing the breadth and length of six and four parts respectively should be made.

18. 19. Below the Amalaki, its roots of four fingers and its sharp front should be made. The four doors of the first Mandala on four sides should be made. The length and the breadth of each door should be one half and half respectively. On the outer side the door should be made double. Please listen to the Padma (lotus) which is to be made there.

20. The eight threads circular in form and having the measure of one part, numbering four, should be placed in this direction. These are called sixteen threads of jiva.

21. In the Middle part of the two, the same number of threads, that is sixteen, should be placed. From among these threads, the third number of the threads should be like that of the jiva on the two sides.

22, 23, 24, 25. On doing upto this, the jiva should be brought there. On fixing up the attachment with the object, the Guru, for showing the front parts of the leaves, should make three Kesaras on each leaf. Similarly the three peaks should be made of Sixteen fingers. Then the Guru (Mantrin) should worship the lotus by various colours, such as white, red, black, yellow and particularly green. The parts of the Karnika, root, middle and the front should be worshipped by yellow colour.

26. The group of the Kesaras should be white, red and yellow. The leaves with their covers should be of white colour.

27. The four corners, a bit outside like the half Karnika, should be of yellow colour. The place from the fire (Agni Kunda) upto the feet of the Mandala, should be of white, red, yellow and black colour.

28. The peaks and the general Mandala should be made of four and three colours, respectively. The Danda should be of blue and red colour. The colour of the Amalaki should be yellow.

29. The Sula which is already made, on leaving four fingers' space of it, towards the East from the back door, should be of red colour.

30. The door with various marks should contain four corners, or circular size or narrow size. It should appear as a city, two cities or three cities separately or collectively.

31. The Mandala should be marked by various forms of Sula and throats, wonderful forms and delicate houses, made of creepers.

32. When it is made, it should be purified by a cloth, besmeared with the paste of Sandal wood. Then the Sadhaka should bathe according to the method already mentioned.

33. 34. As before, the Guru (Mantrin), on entering the Mandala and on doing the five fold Nyasa of Bhairava, should do the Nyasa of Navatmaka Mantra, Bhairava Sadbhava and Rati Sekhara on the northern, middle and the southern peaks, respectively.

35. (The formation of the Rati Sekhara Mantra is as follows:) The Rakta (blood) Tvak (skin) Mansa (Flesh) and Sutra (Artery) technically mean the letters, Ya, Ra,

La and Va. These letters should be combined by the left ear (Technically 'U'). An Anusvara (a dot) on them forms the Rati Sekhara Mantra, which runs as under:- Yum Rum Lum Vum (See Ma 8th Adhi. Ve 31).

36. The wise Guru, on doing the Sakti-Nyasa, which is already mentioned, should do the Tarpana (satisfaction). He, on worshipping Siva, should utter the following prayer:-

37. O: God, you have appointed me as a Guru, you should be kind to these pupils, who are inspired by the Sakti of Siva.

38, 39. Be kind to them, who, being in their natural form, have come to you. Please enter into my body so that I, being like you, may do good to them. Thus the Guru whose eyes are pleased, should think the body of the pupils occupied by the sixfold road (Sadadhvan).

40, 41, 42. The Guru should think Siva by whom five functions such as projection etc. are going to be performed. His form, which is of two kinds, that is, Para and apara owing to Saktis, follows me in its dual and non-dual shape. His Mantras, such as, Hrdaya Mantra, etc. become instruments when a Sadhaka desires to approachHim. He should meditate on Siva, fully identifying himself with Him. On being fully absorbed into Siva, he should utter the sound, 'Siva' ten times.

43. On uttering the Mantras mentioned in the Garbhavarana, thrice, the Guru should put on the white turban and utter the Navatmaka, Mantra Seven times.

44. He should make a hand of Siva, which is the cutter of nets (Pasas). The hand should be washed by the water full of the paste of the Sandal wood.

45. The Guru besmeared with the paste of the Sandal wood, should worship Siva, who is accompanied by his other parts and who is not to be seated. He should cut, catch and unite his self.

46. He should separate the Pasas and elevate his self. He should obtain through the phenomenal show of the universe, the Sivahood or Lordship.

47. Though separate from Siva, he should think himself possessing the qualities which Siva has. I am in the Mandala and I am witness in these performances.

48. I am standing in sacrifice and in the fire upto the end of the sacrifice, I am in the sacrificial post in order to avert the obstructions.

49. I am standing in the body of the pupil with a view to cut his pasas. I am in standing in my body and I am doer of all acts of kindness.

50. The Guru, on doing all this above mentioned, should pay attention to the body of the pupil (Sodhya-adhvan) which he desires to initiate.

51. He should think that everything is in his body. Thus he can attain a high place. Being not different from the body of the pupil, he should think as under:-

52. I am the supreme Principle. The whole universe is in me. I am pervader and doer of all the things.

53. A man, identical with Siva is said to be 'liberated'. Having thought thus, he should again follow the pupil.

54. He should think the oneness of the pupil, Mandala and the fire. Then he should do the Nyasa of the body of the pupil as it is already described.

55, 56. He should meditate on the Mantras with their own pervasion. Then, he, having tied a cage of nets in the arms, throat and Sikha by a threefold thread and having called the tattvas by their mantras, should sacrifice to the fire and do its tarpana (satisfaction).

57. The wise Guru should meditate on the Sakti which is cause and the pervader of the pupils upto the Mayaadhva. He should meditate on the Vidya Sakti when the pupils are purified and they have entered on the pure road (Suddha adhva).

58. On doing the tarpana of the Vidya Sakti, he should beat the pupil by Astra Mantra. The Guru should 'cut' him in his heart by the hand of Siva.

59, 60, 61. He should catch him and think that he is not different from that ray (of Siva). On going to him through the way of artery, on uttering the Hrdaya Mantra with the epithet 'Ham' and making him stand in his own real self, he should meditate on the womb form of the Garbhadhana. The Guru should perform all action related to the embryo and the birth. O Good eyed one, by the Mantra of Parapara Vidya consisting of the three and half letters, creating the enjoyer and enjoyable and standing in the right peak.

62. The wise Guru should offer fifteen sacrificial oblations to the fire by the Mantras of Pivana, Sakti, astra Mantra and Para Mantra.

63, 64, 65. The wise Guru should cut the fetters

of the pupil by the Apara Mantra. On calling the bhuwanesa and Tattvesa, he should pray to them. O: Bhuvanesa, as ordered by Siva, you should not stand in the way of the Sadhaka whose material self is going to be purified and who is going to the place free from diseases. By the recitation of the Parapara Vidya Mantra (Adhyustavarna ya) the cut portion should be thrown.

66. As the mantras have not yet fully pervade the Sadhaka for the sake of purification of the separate roads, the three separate sacrificial oblations should be offered to the fire after meditating on them separately.

67. He should offer 'Purnahuti' by the Para Mantra accompanied by the epithet vausat in the end. On raising the pupil, he should make him stand in his own self and in his own body.

68. The wise Guru, after offering Purnahuti, should give three sacrificial oblations to the fire by 'Mahapasupata' and 'Astra' mantras in order to purify the pupil from the feet to head (vilomadivisuddhaye).

69. After sending the Sakti and Tattvesa, O: Paramesvari, the Guru should meditate on the pure Tattva, which is pervading the impure one.

70. When the thumb of the foot is purified, having cut the net of the arm and mixed it with the Ghee, should be offered to the fire.

71. When the Maya Tattva is purified, the Pasa of the throat should be offered to the fire. This method should be adopted for all the initiations meant for the tattvas beginning from the earth to Maya.

72. The wise guru should apply the Apara Sakti

and Apara Mantra for the initiations for which no Mantra is mentioned. When the purification of Tattvas from Suddha Vidya to Sadasiva is required, the Sakti should be utilized.

.73. None of the eight Saktis should be used after the Isvara stage is got. Similarly a wise guru should not use Six Angas after the Sada Siva is reached.

74. Whatever is said, according to the scriptures to ~~km~~ be done for the Niskala (Transcendent) Siva, should be done by the Para Mantra. When the Tattvas upto Sada Siva are purified, the wise Guru should cut the Sikha and offer it to the fire.

75. After offering Ghee to the fire, he should make the pupil bathe accordingly. On sipping some water and worshipping Siva, he should fill the sruba with Ghee.

76, 77, 78, 79. Having made the pupil stand in his real self, the Guru should utter the main Mantra. The preceptor infusing oneness into the Siva, S~~i~~akti his self, pupil, Ghee and fire, should go twelve paces attentively. By 'Kumbhaka' Pranayama, he should meditate on the Sakala (immanent) aspect and Niskala (transcendent) aspect of the Siva and stay there actively till the Ghee is consumed. The Sadhaka who is appointed to realise the highest Principle, by the Guru who has the form of Siva, all the bonds of whom, arisen from the Maya, are burnt, does not come again to the animal stage. This method is mentioned in the initiation relating to the Bhuvanadhva.

80, 81, 82. On leaving aside the method prescribed for the other roads, Siva Yoga and reverse performances (viloma Karma), this method brings double fruit in tattva and Varna adhva and is more effective. The effect and fruit of this method in the Padadhva is more than that in

the previous roads. The effect of it in the Mantradhva is more than that in the Padadhva. In Kaladhva its effec is more than that in the Mantradhva. Its value in the tritattva vidhi is twenty times higher. Thus the purification of all the roads is explained in brief. Now listen to the duties of a Sadhaka and a preseptor which are going to be described.

TENTH ADHIKARA.

1. 2. Without examination, the teacher should fix up a man as Sadhaka who has good marks. He is bent on achieving success. He knows scriptures and has self-control and firm mind. He is neither greedy nor dull headed. He should worship Siva with a good method already prescribed.

3. In the initiation of being a preseptor (Acarya Diksa) as it is already cited, a pot of gold or clay, without any hole, attached to the southern petal of the middle lotus flower, should be placed.

4. The teacher should worship the mantras of the Rudras such as Indra, Kuvera, Varuna etc. with flowers and the other things. After satisfying the Kalasa (Pot) with the utterance of a Mantra, one thousand times, the teacher should begin the Abhiseka (Sprinkling water on the body) of the pupil who is going to be an Acarya (Preseptor).

5, 6, 7. On seating the pupil who facing alike the east and the north, who has bathed and is decorated with flowers and garlands, etc. on a good and auspicious seat, made of lotus flower or wood, the teacher who has made his being of the Mantras, who has performed auspicious ceremonies fully, having done the Abhiseka of his pupil with the kingly means as well as with the

shell Kettle-drums and recitation of the prayer Mantras of the Vedas and having thought him just like Siva, should adorn him.

8. Again, the wise teacher, who has got flowers, unbroken grains of paddy and seed of the sesame plant in his hand, on worshipping Siva, should give the Mantra of Siva to the pupil (under the initiation of being a preceptor) and then he (Guru) should do the Nyasa of Siva with water.

9. The teacher, relying on Siva (daksinamurti), having sprinkled water on the head of the pupil, should express Rudra Sakti in him with the Astra Mantra.

10. The pupil, on being embraced by the Rudra Sakti, should do the Tarpana (Satisfaction) of the Rudra Sakti Mantra with the utterance of the Mantra thousand times. From this time he will get his place in the Rudra Sakti or would be unified with it and will have the qualities equal to it.

11. This is the Abhiseka of the Acarya and has no Mantra prescribed for it. The rank he has got, in his final abode.

12. The Sadhaka, having got the place which is inaccessible to the sinner, should do the observance of the Mantra (Mantra vrata) for achieving success in the Mantra (Mantra Sastra).

13. On doing this, as it is said in the Abhiseka, and bathing, the Sadhaka should repeat the vidyadhipa Mantra one lakh and do its tarpana (Satisfaction) ten times.

14. As it is already mentioned, The Sadhaka, on doing the Abhiseka, keeping in view the Mantra and being

wholly absorbed in that, should repeat the 'Brahma Siras' Mantra two lakhs without slackness.

15. He should utter the 'Rudrani' Mantra w two lakh times, 'Purustuta' Mantra four lakh times and 'Maha Pasu Pata' Mandtra five lakh times O Goddess.

16. The Sadhaka of the 'Vidyadhipa' 'Brahma Siras' 'Budra' 'Purustuta' and 'Mahapasupata' Mantra, should put on the clothes and ornaments of white, red, yellow, black and various colours respectively. The Sadhaka protected by these Mantras becomes incomparable.

17. 18. The Sadhaka, strengthened by the splendour of the Mantra should not be spoken to by all the sinners. After doing this fasting, the Sadhaka should offer the 'Argha' (Oblation of various ingredients) to the diety which he wants to accomplish and repeat its Mantra nine lakh times. Then he should do its Homa (sacrifice) with the best sacrificial Materials and its Tarpana (satisfaction) ten times.

19. Those who know the best say that meat, and the leaves of the Palasa tree are the best qualities to be sacrificed as an oblation. The double quantity of these materials is termed as Middle quality. The threefold quantity of the same materials would be termed as 'the worst quality'.

20. The Ghee, Guggulu and fats of the human body are said to be like meat. The curd, Vilva, milk and lotus are like 'Ksma' (earth).

21. Amalaka, Durva, amrta and fish are just like the Ghee. Or the sacrifice (Homa) should be done with sesame in the place of meat, Ksma and fish in the ninefold sixfold and threefold quantity respectively.

22. First of all, on doing this, the wise Sadhaka should offer an oblation of various ingredients consisting of Durva and water etc., for the sake of success. He should continue the repetition of the Mantra till he gets the success he desires.

23. One lakh of Japas of the Mantra brings a king with his servants, army and conveyance under the influence of the Sadhaka. A Sadhaka by two lakh of Japa, will get the kingdom of the king O Devi.

24. By the three, four, five and six lakh of the Japa the Sadhaka gets success in achieving the treasure, army, the whole earth and the great number of the celestial damsels of the Gandharvas (a class of singers in heaven) respectively.

25. By the seven lakh of the Japa, the seven regions of the earth come under the control of the Sadhaka. By ten lakh, he becomes just like the Loka Palas. By fifty lakh, he subdues the principles from the earth to the prakrti O Mahesvari.

26. By the sixty lakh of the Japa, the principles from Purusa to Maya come under the influence of the Sadhaka. By eighty lakh of the Japa, he acquires the Su. Vidya and Isvara Tattva. By one Karor of Japas, he has mastery over the principles from the earth to Sada Siva Tattva.

27. On doing as prescribed, the Sadhaka becomes firm-minded and fearless, this process should be done at the night of the Krisna Paksa (Black fortnight).

28. Having done the sacrifice, already mentioned and then having offered the sacrificial material as an oblation, the Sadhaka, who is standing firmly with the

the face towards north, should repeat the Mantra.

29. He should continue his japa till the female attendant on Siva (Yogini) on making a dreadful, frightening and indistinctive noise, come from all sides.

30. 31. Yoginis (female attendants on Siva) on falling on the ground and surrounding the master of Sadhaka, stay there. The Sadhaka, having saluted them, breaking any left parts of his body and giving them an offer of the blood, sprung out of it, becomes equal to them. The preceptor also should do this Vidhi during six months, silently.

32. The Sadhaka who sacrifices an oblation to the fire three times a day, on doing the Nyasa already mentioned, should repeat the ten or the five mantras which I (Siva) have told you (Parvati) already.

33. The Sadhaka with celibacy, on performing the sacrifice, already cited, full of the three Saktis (Para Parapara, Apara) should meditate on the Trisula Mantra.

34. The preceptor should sprinkle water over himself in the beginning as well as in the end. On doing this practice, a Mantri would be the best of all the knowers of the Mantras.

35, 36, 37. A Sadhaka of this kind, doing acts cruel or kind, has no sin (and is authorised to do all sorts of works whether good or bad). The purified Sadhaka as well as the preceptor should do the Nyasa of the three parts of the body, i.e. the thumb of the right foot, heart and Sikha with the three Mantras of Apara, Parapara and Para. The Nyasa of the Palm of the thumb of the left foot, eyes and fore fingers should be done with the Astra Mantra.

'Aksa Hrim' by this epithet, the Matrka Sakti should be got entered into the body of the Sadhaka or preceptor as the case may be.

The wise Sadhaka, by the epithet "Na Pha Hrim" should get the Malini Sakti entered which is the image of the Sakti.

The Malini Nyasa should be done in accordance with the application of the opposite postures which mean from feet to head.

The common Nyasa is that in which the parts of the body are touched on their own proper places.

ELEVENTH ADHIKARA.

1. After this, I shall tell you the initiation, obtainable with great difficulties, giver of the enjoyment and liberation and convincing the Sadhaka of its fruits at once.

2. For this initiation, neither circle (Mandala) and pool (Kunda) nor Nyasa etc., already mentioned, is used. Even to take a bath depends on the will of the Sadhaka.

3. 4. The Sadhaka with his face towards the east or the North, being decorated with beautiful flowers and clothes, on entering into the altar, well smeared with the excrement of a cow and scented with the paste of the Sandal wood, should think of the shining Sakti from the tips of the feet to the forehead and his own body burnt by the application of the Sakti (Mahamudra).

5. Wholly absorbed in the Sakti, the Sadhaka should meditate on the Malini Sakti whose lustre is like ambrosia, for the preparation of his body, from head to

feet (Anuloma).

6. After this, the Sadhaka should think over the tattvas (from earth tattva to Maya) which deserve purification and which are already said to exist in his own body. On purifying the sacrificial materials, he should make them immortal with the Sakti.

7. The man, well versed in the application of the Mantras, should unify the Malini Mantra, covered by the Para Mantra in the beginning and in the end, or only Para Mantra, with all the religious functions, O Darling.

8. First of all, on worshipping Ganesa for removal of the obstructions, the Sadhaka should worship the line of the teachers beginning from his own teacher, i.e., his own teachers, the teacher of his own teachers and Parama Guru i.e. Paramesti.

9. Next to the Ganapati, he should worship the great number of the Mantras. He should also worship the lords of the Mantras below them.

10. In the end, he should worship Vidya, i.e., Apara Sakti and like it the Parapara Sakti. The Sadhaka should get the Para Sakti and Vidya, i.e., Apara and Parapara entered in the middle.

11. In the east, the south, the west and the north, there should be four petals of a lotus on which the Mahesi, Brahmani and Koumari preceded by Indrani should be written.

12. 13. 14. On the top of the lotus the Sadhaka should write the name of God, having a mysterious form, that i.e., 'Ksa'. It should have the 'Jiva' (s) 'Danda' (R) and 'Sula' (au) with it. Then he should place the

right finger (jha, according to the Malini Nyasa. Below it, the left breast (L) navel (ks), the throat (v) left shoulder (Y) tongue (I) and upper lip (a) should be placed. (This Mantra contains the following letters - Ks, S, R, O Gh, L. Ks, V. Y, I, A). The Mantra is said to be the lord of the circle of the female attendants on Siva (Sarvayogini Cakra Adhipa).

15. The mere utterance of the Mantra above mentioned, brings great fruit or its fruit is the same as that of the pronunciation of the Para Sakti. In the same way as it is mentioned in the workship of the Sakti, the Sadhaka ought to worship the group of the Virastakas (mentioned in the first adhikara 19-20).

16. The Sadhaka, on worshipping the Virastaka with various materials, such as, paste of the sandal wood, scents and garlands of the flowers etc. should utter the name of the diety with the word 'Sri' preceding it e.g. "Sri Aghoraya, Sri Parama Ghoraya" etc.

17. The preceptor, on telling the pupil who has been fully examined many times, and consecrating him with the Rudra Sakti, should place him before God, i.e. Siva.

18. On seeing his arms, he should illuminate them with the Rudra Sakti and give flowers to his hands which are smeared with sandal wood.

19. 20. On seeing the hands without support, he should think that they are supported by the Sakti. On seeing his eyes with his own eyes which are consecrated by the Sakti and thinking that Sakti is standing in his hand, he should let the flowers fall. Wherever in the Mandala the flowers fall, the God belonging to the Mandala should be considered his (Pupil's) family (Kula).

21. 22. After this, having opened the mouth, the preceptor should get the flower fallen by the pupil. Then he who is the knower of Yoga, on worshipping the circle in the forehead and in the hands of the pupil, should guide the student to take his hand to the forehand. This process is called 'The method of the hands of Siva (Sivahasta vidhi) which at once convinces the Sadhaka of its fruits.

23. After this, the preceptor should get the caru (Sacrificial oblation) consisting of the date-tree fruit given by the pupil, On considering his body supported by the Sakti, he should place the Caru before the pupil.

24. The knower of the Mantra, fully absorbed in the pupil, on drawing his right hand, with the application of the throw of the flower, should get the Caru accepted.

25. 26. The Sadhaka should take the Caru to the mouth in accordance with the 'the Sivahastavidhi' (already mentioned). Following this method, the Mantri should give the 'Danta Kasta', containing the length of sixteen hands, to the pupil. O Devi, with the movements of these pieces of the stick, he should examine the unification of the Sakti (Sakti Pata).

27. The wise preceptor should note the unification of the Sakti pata, i.e., whether the Sadhaka is unified with the slow Sakti, high or higher one. The man, following these conventional practices according to the Siva Cult, is regarded as 'Samayi' (follower of the conventional practices).

28. Wholly absorbed in the mind of the pupil, the Yogi (Preceptor) when he desires to initiate the pupil, should systematically as already mentioned, worship Siva, the Kulesa.

29. The wise preceptor, on worshipping the pupil, should look to his straight body, full of Sakti, from the tips of the feet to the forehead.

30. He (Preceptor) should do the Nyasa, as already mentioned in accordance with the Malini and Matrka Sakti, of the pupil, in whom, the road deserving purification i.e. Tattvadhva and pervasion of all the six roads is supposed.

31, 32, 33, 34, 35. On sitting, the preceptor should follow the following method:- Keeping in view the idea of the purification of the Pupil, he should think that the Sakti shining like the burning fire, pervades everything i.e., from the pupil (Mula Sodhya) to Siva. He should meditate on the everlasting Sakti burning all the things of the universe and in the end entering into the transcendental or immanental Siva. The Sakti appointed by the Yogis, brings up and makes firm the substance belonging to its own class in the way and burns the number of the substances other than its own class.

Respectfully, the wise preceptor should note the following number of the marks in the pupil who is going to be purified by this Sakti. The first state which the Yogi gets is 'Ananda' (Pleasure). The second is creation (Udbhava) and the third and the fourth are trembling and sleep. The fifth state is ghurni (moving to and fro).

36. Thus unified with the Sakti in accordance with the slow, high and higher speed, the Sadhaka should cut the snare of the enjoyment andk have a control over his limited self with his own accord.

37. When the pupil is unified with the Sakti, the Guru should order him for the enjoyment of the remaining things of the universe. Sometimes the Sadhaka is not

unified with the Sakti.

38. 39. The teacher should burn the Sadhaka (who has not got Sakti Samavesa) externally and internally with Sakti at once. Thus the Sadhaka being burnt by Sakti, k like a tree the root of which is cut, falls on the ground or begins to be delirious. The Guru should leave him aside who does not show even this sign, as one would throw away a stone.

40. The Guru should do the initiation of the Sadhaka who is able and deserves to be initiated in the separate Tattvas, with the method of the practise of the principles, which is going to be explained.

41. The Sadhaka who is thus initiated and who desires to enjoy the remaining thing of the world, should be ordered to perform the sacrifice belonging to the tradition of his family, which consists of the five states of waking and sleeping.

42. Sprinkling of water on the body, with the method of Yoga (Yogabhiseka) of the Sadhaka, who desires to enjoy, should be done by the wise teacher after worshipping his body with the numerous materials as already cited.

43. He should worship Siva in a conch with the eight names (Kulastaka), such as, Aghora Paramaghora etc. after wakening Him with the eight lamps the wicks of which are soaked in Ghee.

44. The teacher shall sprinkle on him, according to the Sivahasta Vidhi, the water of the conch which contains all jewels and medicinal plants and which is filled up with the parts of Sandal wood and water.

45. This Abhiseka (sprinkling of water) is relat

to the initiation of the preceptor and awards a right of a preceptor to the Sadhaka, for the completion of this Diksa. The Sadhaka should prepare sixty six lamps like the sixty six lumps (Pinda).

46. In the Abhisekavidhi, both the teacher and the taught are known to all the Yogis. Between the two, the teacher is better because he is the giver of the liberation.

47. Everyone of them should explain the threefold knowledge. The Yogi should give him his consent to perform his duties.

TWELETH ADHIKARA.

1. 2. On hearing the very lucid speech of Mahadeva and saluting the killer of the demon Andhaka, Parvati, whose eyes are abloom with pleasure, who gives pleasure to the world, pleased with contentment in the form of ambrosia and worshipped by a great number of gods, said the following words:-

3. O Destroyer of Tripura, you have already said that the Yogi should practise Yoga. How should Yoga be performed? Please tell me.

4. Thus told by the holder of the universe, (Parvati), Bhairava (Siva), who is broad-minded and destroyer of fear, spoke to Parvati this pleasing and deep word.

5. O: Goddess, please listen to the method of Yoga, which is going to be explained by me and by the firmness of which a Yogi will obtain success.

6. The Yogi should practise the Yoga in a cave

or in a peaceful underground house, which is charming and is free from all obstructions.

7. 8. The lord of Yogins, firmly sitting on the seat, who has controlled his mind, breath, senses, sleep, anger and mental disturbances and who is free from all mental afflictions, should accomplish success in the principles, from earth to Sakti, in accordance with the Laksyabheda and Ek Cittabheda (explained in the 13th and 14th verse of this Adhikara.

9. The Laksya Bheda 'which is properly going to be explained, has six kinds, which are Vyoma (Lit. sky), Vigraha (Lit. body), Vindu (Lit. drop), Arna (letter), the Bhuvana (the world) and Dhvani (sound).

10. The kinds of 'Vyoma' are three, external, internal and external-internal. The Bindu is tenfold.

11. The one Bindu which is just like the stars and which has the form of a Kadamba flower and a globe, is said to be of ten kinds, with only the difference in colours.

12. The sound, with the kinds of "Cincani" and "Ciravaka" etc. is of ten kinds. The Vigraha, though of two kinds - i.e., 'Vigraha and Sthanee', has many kinds.

13. 14. The worlds are innumerable and the number of the letters is fifty. Laksyabheda is that when a Sadhaka meditating upon one aim gets other incidental fruits also. Cittabheda is that when a Sadhaka meditates on one mark and obtains only one fruit.

15. The pupil, purified by sacrifice and initiation and ordered and advised by the Guru, desirous of getting any thing accomplished, should practise Yoga in the

beginning.

16. The application of Khesari Posture, i.e., sitting in that posture, in the reverse order, the Sadhaka, on doing the Anganyasa of the hands with the para mantra should meditate on the Sakti.

17. 18. He, on controlling his breath and inwardly saluting the diety, should remember the Paravija shining from feet to forehead like the burning fire and illumining with its own form, and meditate on the three Matras (of para) come out of the Palate (Ka), the place between two eyes brows (kha), and forehead (ga).

19. The Yogin, even though he be a killer of Brahmans, gets the unification (with Sakti) within one hundred noises made by clapping of hands together in a week (i.e. in a short time). He should practise this Yoga daily.

20. 21. One, who has been thus unified with the Sakti, should follow the method mentioned above. The one for whom the teacher has done the method of unification, should begin the control over the 'Bhumika' in accordance with the impressions of the acts done in the previous birth, after saluting Ganesa and remembering the tradition of the guru, Parama guru and Paramesti Guru.

22. He, thinking himself unified with the Sakti, should meditate attentively on his own body appearing as gold, consisting of four covers and marked by the thunder-bolt.

23. After the seventh day, the Sadhaka's body becomes inactive and dull (jada) and in twenty-seven days it assumes heaviness,

or in a peaceful underground house, which is charming and is free from all obstructions.

7. 8. The lord of Yogins, firmly sitting on the seat, who has controlled his mind, breath, senses, sleep, anger and mental disturbances and who is free from all mental afflictions, should accomplish success in the principles, from earth to Sakti, in accordance with the Laksyabheda and Ek Cittabheda (explained in the 13th and 14th verse of this Adhikara.

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22. He, thinking himself unified with the Sakti, should meditate attentively on his own body appearing as gold, consisting of four covers and marked by the thunder-bolt.

23. After the seventh day, the Sadhaka's body becomes inactive and dull (jada) and in twenty-seven days it assumes heaviness.

24. With the practice of the six months, the Sadhaka wins over all his desires and Shines like the molten gold. With the practice of the three years, the Sadhaka possesses the strength of a young elephant and becomes as firm in a body as a thunderbolt.

25. This pure earthly concentration of the mind (Parthivi Dharana) has been described by me to you among the fifteenfold kind of the earth tattva already mentioned, O Goddess.

26. In the second kind, The Sadhaka should meditate on his own body, which is active appearing as molten gold and seated in a circle decorated with the thunderbolt and consisting of four corners.

27. 28. After one week, the Sadhaka becomes heavy and after a month, he is free from desires. After six months, as a matter of fact, he knows everything on earth. In three years, he enjoys the earth of which seven seas are girdle. This is the second kind. Now listen to the third kind.

29. He should meditate on his own body as it is discribed in the second kind. But in the third kind, the body should be actionless, while in the second kind body is active. He enjoys the fruits of the earth, mentioned in the second kind, including the fruit of the 'Patala'.

30, 31, 32, 33. In the fourth kind, the alert Sadhaka should meditate on the diety residing in him, containing the length of twelve fingers, and active with the form of the first letter 'a'. Having got all the fruits, already mentioned, the Sadhaka becomes a Lord of the Patala, one of the seven regions. In the fifth kind, the same fruit is stable but the state of concentration is tranquil

and the colour of the substance to be medidated on, is yellow like the shining sun. In the sixth kind, everything is as in the fifth kind, except that the colour of the thing to be concentrated on, is black and appears to be enveloped in clouds.

In the seventh kind, the wise Sadhaka, whose body and mind are quite calm, should think the form (of the diety) free from the waves of the (sacred word), 'bhur', 'Bhuwah' and 'svah'. He comes to know all the worlds and enjoys them for as many years as are already mentioned.

34. 35. The wise Sadhaka should meditate on his own limited self (atman) standing in the interior of the heart, which is Sada Siva (Sakala), appearing like gold and which has illumined the whole body with its lustre. Its fruit is the knowledge and enjoyment of seven regions. The difference between the eighth and the ninth kind is that the substance to be meditated on in the eighth kind is waving and active while in the ninth it is motionless and calm.

36. The Sadhaka should, according to Nirvikalpa Samadhi, concentrate on his physical body appearing as yellow as the orbit of the sun. The Sadhaka, according to the way already mentioned, resides in Brahmaloka.

37. The Sadhaka should think both, the diety and his body, full of yellow colour, shining downward. The Sadhaka after being equal to me (Siva), comes to my region.

38. He should meditate on the light, which is externally and internally yellow and which illuminates the whole universe. He obtains the Lordship of the Rudras.

39. Thus the Yogin, in order to accomplish success

in Yoga and to enjoy the various fruits of the universe, should practise this fifteen-fold earth principle.

40. The wise teacher, in the time of initiation, should appoint the Sadhakas to the same category, which, they, according to the impression of the deeds done in the previous birth, deserve.

41. The man who does not return from the principle to which he is appointed, having enjoyed its fruits and being identical with Siva, is liberated in the end.

42. Even the man who does not deserve to be initiated, gets himself purified by the lord of the world because on burning the nets of the world and being purified, he assumes the state of Siva.

THIRTEENTH ADHIKARA.

1. After this, I (Siva) shall explain this watery concentration (varuni dharana) with the accomplishment of success in which the Sadhaka becomes a master of watery regions and substances.

2. The Sadhaka should meditate on his body, which is white, cold, circular and staying in the middle of the water. He should also think that there is nothing except water outside or inside his body.

3. The body of the Sadhaka who is practising thus, gets wet in a week and he is definitely free from the diseases of bile in a month.

4. In a year, limbs and sight of the Sadhaka are smooth and his hair grow blue and curbed. In three years, he rains like clouds.

5. This first pure varuni concentration is thus

explained. Now I shall explain the dharana with its kinds.

6. The Sadhaka with the mind identical with the jala tattva (watery principle) as described before, should meditate on his body, which is active, white and staying in the water, O Devi.

7. The Sadhaka gets rid of all the diseases due to the bile in a week. He gets firmness in six months if he is fully identified with the tattva.

8. In three years, the Sadhaka gets the knowledge of the cover of water. In the motionless kind of this dharana, he is like Varuna (a diety residing in water).

9. 10. One, who practices 'jala tattva' systematically, knows the realities of Varuna. As already mentioned, the Sadhaka meditating on his limited self, having the breadth of twelve fingers and staying in the middle of the throat, sees the everlasting Lord of 'Jala tattva' (water principle). His vision becomes quite calm in the fifth kind which is motionless.

11, 12. When two kinds, viz., Mamtresvara Pramatr and the Mantresvara Pramtr Sakti, are firm and steady and the Sadhaka meditates on the clouded disc of the moon, he assumes a position equal to that of the moon mentioned above. Then the Sadhaka should concentrate on the transcending Sakti which has filled his body with white light. If the concentration of the Sadhaka's mind is complete and perfect, the form of the diety in the mind of the Sadhaka would be permanent.

13. The Sadhaka, appearing as the disc of the moon, who is free from clouds, should meditate on her. If the mantramahesvara Pramatr Sakti stage is complete,

he will be the lord of the moon.

14. He should meditate on the light which is white and which illuminates the whole universe. Thus he will assume the position of Mantra Mahesvara springing out of the water (jalesvaranasambhava).

15. When the Sadhaka concentrates on the white light, pervading his whole body and gets permanent hold of it, he assumes the lordship of the universal things.

16. When a Sadhaka is steady in the state of awakening (Jagrat), dream (Svapna) and dreamless sleep (Susputi), he gets the position equal to the diety, which he meditates on. When two stages i.e. dream and dreamless sleep are permanent, the Sadhaka gets the knowledge of the "Isvara tattva".

17. In the second kind, the knower of Yoga becomes steady and stable and assumes a State equal to that of "Isvara tattva".

In the Mantra Mahesvara stage, the Sadhaka assumes the position of the Matramahesvara Pramatr. In its second kind he is separated from this position and proceeds to attain Sivahood.

18. In the fifteenfold kinds of all the principles, this method which gives five fruits, should be understood by the persons well versed in the art of method.

19. The fruit other than this already mentioned is explained and this fruit should be known as an incidental one (Anusangika) without any consideration.

20. This watery concentration with its fifteen kinds is explained. Now listen to the dharana of the fire

for the success of Yogins in the Yoga.

21. The Sadhaka should meditate on his own body which is triangular and holding lines of the red flames of fire. He gets sharpness O Devi, within seven days.

22. The Sadhaka gets rid of all diseases due to wind and phelgm in a month. He becomes sleepless and eats much food. The quantity of excrement and urine becomes little.

23. In the end of two months, the Sadhaka burns the thing apparently with his own will. He, in three years, on being equal to the fire, plays of his own accord as fire does.

24. The Sadhaka should meditate on his own individual self ascended on a triangular circle. If a Yogi (of this state) is angry, he can burn all the forests full of mountains.

25. In all the fifteen kinds with their two divisions, active and inactive (Savyapara, Nirvyapara), within a week a wise Sadhaka is free from diseases. If he continues his practices for six months, he will be like the fire.

26. Within three years, he sees the reality of the whole fiery principle (Tejastattva) and whatever he sees in such and such the Pramatr Sakti kind, becomes stable.

27. The Sadhaka, as it is mentioned before, meditating on his limited self appearing like the fire and staying in the middle of the palate, sees all the Lords of the Tejas tattva systematically.

28. The Sadhaka concentrating on his own limited self, appearing like the fire, which is accompanied by smoke

and having the form just like the disc of the sun in the interior parts of his palate, gets a position equal to that of the Tejas tattvesa.

29. If he meditates on Sadasiva, which has destroyed the nets of the darkness with its own lustre and which is appearing like the fire free from smoke in the same palate, he will get Sadasivahood.

30. He should meditate there on the light, the form of which is like the lustre of the day and fire. If he is steady in that form, he will have the quality of the Mantra Pramatr.

31. There shines the light equal to that of the lamp made of jewels there. If the aspirant is fully absorbed in it, he assumes the position of Mantra Pramatr Mantresvara, pramatr and Mantramahesvara Pramatr.

32. The Sadhaka, meditating on the light which is prevailing everywhere, that is, in exterior and interior of the body, never falls from the place he attains till dissolution and he stays there without any break.

33. In the time of dissolution, he attains the perfect calm place of Siva. This fiery concentration with its fifteen kinds is explained.

34. The religious applicant following the windy concentration (vayavi dharana) should meditate on his body appearing as circular, marked with dots, moving to and fro and full of the words 'Cu and Cu'.

35. The Sadhaka with the full application of his mind to this dharana for six months, becomes moving like the wind and all his diseases due to Phelgm are destroyed.

36. The Sadhaka, even on walking four hundred miles in a moment, can go further without exhaustion and does not feel tired. In three years, he is apparently a holder of the form of the wind.

37. He can grind a great number of mountains and uproot trees. He, being angry, can bring Indra with his servants, army and conveyance, under him.

38. The Sadhaka should meditate on his body appearing as a blue collyrium for six months. He gets all the fruits already mentioned undoubtedly.

39, 40, 41, 42, 43. If the Sadhaka is identical with his limited self, he can see the Vayu tattva. If he concentrates on his individual self, appearing as a collyrium, between the eyebrows, he can see all the impure lords of the Vayu tattva.

The Sadhaka, who appears just like the lotus flower covered by clouds, meditating on his limited self which has the form of the disc of the sun, becomes equal to the disc of the sun. When he is absorbed in this form and meditates on Sadasiva, blooming like a lotus flower, he gets the position of Mantresvara and Mantramahesvara. When the Sadhaka concentrates on the light spreading upwards and downwards, pervasive of all and containing the colour of its own kind, he becomes invincible. Thus the divine Dharana of Vayu is explained.

44. The Sadhaka, on meditating on his own body like the wind remembering the sky, attains to sunyatva within seven days.

45. By one month's meditation, he, bitten even by the lords of the snakes, does not become senseless and is

free from all diseases, wrinkles and grey hair.

46. In six months, he has the form like that of the sky and can walk through the delicate holes. In three and half years he will be like the sky.

47. With his own will, he can have a great body and can become subtle bodied of his own accord. He is unable to be broker and to be cut. He sees the earth full of holes.

48. When a Sadhaka meditates on his own body which has tasted the juice of lotus flower and which appears like a sky with a rat in it, he attains the knowledge of the sky within three years.

49. 50. He gets all the fruits obtainable in a week and six months etc. When he applies his mind to his soul, staying in the forehead, and containing twelve fingers' length, he sees all the lords of the various principles systematically present before him. If he meditates on his own self, which is like the moon, who is swallowed up by Raghu, he becomes like the moon.

51. If a Sadhaka concentrates on Sada Siva, standing in the forehead and appearing just like the disc of the moon, he will attain the rank of 'Mantresvara'. If he (again) meditates on the Sada Siva shining just like the light of the moon, he becomes pure and white as the moon.

52. If a wise Sadhaka meditates on the light of Sada Siva, which is spreading downwards and illuminating the outer and the inner parts of the Sadhakas' body, he will, having got the place of Mantresvara and Mantramahesvara, obtain incomparable knowledge.

53. If he concentrates on that effulgence which

is spreading onwards and which is in the form of a nectar, he, on getting freedom, will fail nowhere.

54. Thus the dharanas of the five elements are explained. The fruit of these Dharanas is the same which a Sadhaka standing in the pure path, gets. The unification of Bhuta (Bhuta Samavesa) is also of five kinds.

55, 56, 57. A Sadhaka concentrating his mind on these attainments of fruits (Phala Prati), gets the poisons (which are nothing other than impurities) of his limited self destroyed. On whatever attainment of fruits, he concentrates his mind with his own will, he attains the fruit. When a Sadhaka, keeping the attainment of fruit in view, begins his concentration of mind on any dharna, he, owing to so many Dharanas and their incidental fruits, can get any fruit of any Dharana. He should not stick to one Dharana. If he does so, he will not have the best fruit.

58. When a Sadhaka attains success in the five dharanas, he can bring the group of eight worlds and the group of five worlds under his control.

59. A Sadhaka practising systematically fifteen stages appealing to him, having accomplished the first stage in the three years, should accomplish the second stage in two years and the third one (stage) in one year.

60. 61. He should accomplish the fourth stage in six months, the fifth stage in five months the sixth in four months, the seventh in the three months, the eighth in two months, the ninth in one month, the tenth in a fortnight, the eleventh in ten days, the twelvth in five days, the thirteenth in three days, the fourteenth in two days and the fifteenth in one day.

This system is meant for those who are desirous of collective fruits (Samasteechu). For him who is desirous of different fruits, the same system which has already been mentioned, is useful. The Sadhaka, on enjoying success, according to his wishes, attains eternal place.

FOURTEENTH ADHIKARA.

1. After this, I (Siva) shall explain the dharana of the subtle elements (tanmatras), beginning from scent (Gandha) to sound in order to get their fruits.

2. The Sadhaka should meditate on the yellow Gandha Tanmatra which has four corners, the measure of which is four fingers, marked with the mark of the thunderbolt and standing in the nostril.

3. After ten days, the Sadhaka whose mind is not elsewhere, smells a certain perfume which, though of two kinds, has many kinds.

4. The form of varying perfumes which yogins smell becomes stable within two months. In six months a Yogi becomes full of scents.

5. He produces the perfume whatever he likes. Within three years, he gets the desired success in the five elements.

6. After this, he should meditate on the form of his limited self situated in heart. He gets the knowledge of the cover of the gandha tanmatra within three years.

7. The Sadhaka concentrating his mind on the form of his limited soul, which is full of a little radiance and is free from the circle, sees all the lords residing in the cover of the scent.

8. The Sadhaka meditating on the individual soul which is like the disc mentioned in the earth tattva, becomes equal to it as before, when the second dharana is complete.

9. On meditating on the form (of Atman) standing down and illuminating there, the Sadhaka becomes the lord of the form (Svarupa) in accordance with the method already mentioned.

10. A bit onwards from this place, the Sadhaka concentrating his mind on whatever is said to be in the earth tattva and standing in the cover of the perfume, get fruits of the same kind.

11. I (Siva) shall explain the dharana and juice (Rasa) which is attended upon by the sages and by which Yogins attain all the juices.

12. The Sadhaka should meditate on the rasa, which stands in the front part of the tongue and of which the front part of the tongue is the mainstay, appearing like the bubble on the surface of water.

13. Being identical with the 'Rasa', the Sadhaka should think the same Rasa consisting of six juices. Within a month, he attains a certain taste of a juice.

14. When the same taste of the juice, on leaving the saline taste and others, becomes sweet, the yogi, swallowing it, overcomes death in six months.

15. The Sadhaka becomes free from old age and disease. His hair is ever black and his appearance is ever luminous. He, practising this (Yoga) off and on, lives on this earth till the moon, stars and sun continue.

16. If a Sadhaka applies his mind to the form, which is like a bubble and which is already mentioned, he will have the knowledge, there is no wonder, of the things outside the cover (Niravaranajnana).

17. The Sadhaka, meditating on the same form (of limited soul), full of radiance and standing without a stand, obtains a residence in the cover of a juice in years.

18. The Sadhaka, a bit onwards from this, meditating on the disc, etc., already mentioned in the 'jala tattva' obtains apparent fruit out of the cover of Rasa, which is already cited.

19. For the sake of success, I shall explain the auspicious dharena of rupa Tanmatra, which presents a beautiful sight.

20. 21. When a Sadhaka with his closed eyes in a seclusion, whatever, like the autumnal cloud, sees he should meditate on that substance for ten days. Thus after this he will see most subtle dots there.

22. Some of them (dots) are white, some red and yellow, while the others are blue. On seeing them, he should devote himself to them attentively and thoroughly.

23. After six months, he sees numerous forms of them. After three years, the same forms are bright with radiance and become stable.

24. The Yogin, practising them for two years, sees them in the form of a disc. Again after one year, sees them changed into a radiance and after six months again the same are changed into the form of a man.

25. 26. After three months, he sees a pervading

light, and after a month, the same light is spread everywhere. As time passes, the Sadhaka has the fruit of the cover of Rupa tanmatra, which is already mentioned, and he assumes a heavenly form. This dharana is not artificial and is said to be quite real.

27. Fifteen kinds themselves occur. One should believe in this Dharna. There is no need of the show of the scriptures (Sastradambara).

28. Now I shall tell you the Dharana of touch (Sparsa tanmatra) by which Yoti can become thunderbolt bodied.

29. The Yogi should meditate on his limited soul consisting of the six corners, standing in the circle of the heart, appearing like collyrium, rough shining and agitating in every particle.

30. 31. 32. The Sadhaka, within ten days, feels the touch of ants in his skin from all sides. He should continue to meditate on the touch. After attaining a body like the thunderbolt, he achieves the fruits already mentioned.

The Sadhaka, meditating on the circular form as it is already cited, and getting the knowledge of the 'Sparsa tanmatra' (touch) in its cover, cannot be checked by anybody. He should concentrate his mind on the individual self of inferior position with a view to achieve success in being a lord of the limited self.

33. 34. By the accomplishment of this success, above mentioned, the Sadhaka will be the knower of all touches (Sparsas).

The Sadhaka should meditate on the great sound,

which he hears carefully by closing his ears and eyes. Within ten days, his digestive power (Lit. the fire of belly) will increase.

35. 36. After six months, he gets the knowledge of hearing a sound from a far distance. . However low the tune that a Yogi experiences, in the end of the great sound, should be understood as 'Sakala Pramatr' by the practice of which the alert Sadhaka gets the knowledge of the veil of sound.

37. The sound, which is heard in its end like the sound of a conch shell, should be known as 'Pralaya Kala Pramatr' and should be practised in the same form by the Sadhaka desirous of that fruit.

38. If the sound (Sprung from it) is greater than that denoting the Pralayakala and covers the other sounds, it is Vijnanakala Pramatr, O the invincible one.

39. If a voice, fascinating the mind, is heard in its end, it should be known as 'Mantra Pramatr' by the Yogins who are desirous of Yoga.

40. If the sound is heard like that of a calm bell, it is said to be Mantresa which yields all siddhis.

41. If the sound heard is like that which comes out in the end of a bell, it is 'Mantra Mahesvara' and is a great source of success.

42. If the sound is like the sound which a lute struck by wind yields, Yogins should understand that it is 'Siva Pramatr'.

43. The Sadhaka, who knows all things and depends on the sound which is in its veil, should practise all these

Pramatrs (measurers) separately (at a time) or systematically, he will always have all successes.

These five dharanas of the five subtle elements are explained.

FIFTEENTH ADHIKARA.

1. I shall systematically explain eleven dharanas of the eleven senses beginning from 'Vagindriya' (Speech-sense) upto the end of 'Manas' (Mind), in brief.

2. The Sadhaka should silently concentrate his mind on the form of his limited soul with the utterance of, the words - vace namah (Salutation to speech) O Parvati, He can have control over his speech.

3. Within six months, the Sadhaka can speak everywhere without the least obstruction. After a year, he becomes a knower of all the meanings of the scriptures.

4. His Speech, adorned with ornaments and poetry, proceeds. Within three years, he becomes an author of Sastras.

5. 6. The Sadhaka, should meditate on his body, from feet to forehead, which is white, illuminated by a little radiance, full of the disc of the moon and that of the light existing in Rasa, in the form of the limited soul. He has systematically the fruits coming out of the veil of speech.

7. On considering his body in the hand, the Sadhaka meditating on it for six months, can undoubtedly receive a thing from long distance. If he continues his meditation for three years, he can get the thing even from other corner of the sea.

8. 9. The Sadhaka meditating on his Atman with the body in the form of a lotus flower and practising all fourteen kinds with the two varieties active and inactive respectfully, in the hands, under the instruction already cited and with the method already mentioned, obtains fruits which are lying veiled in the hand.

10. Respectfully meditating on the same object on his feet, as it is described in hand, for three years, the Sadhaka can wander on the whole earth upto the sea in a moment without weariness.

11. The Sadhaka, on worshipping the fourteen dharanas of his body (as they are explained in the earth tattva) and practising them, obtains the fruits, as already mentioned, coming out of the veil of the feet.

12. The Sadhaka concentrating his mind on the anus (Payu) for one month, gets rid of its diseases.

13. Continuing this Sadhana for three years, the Sadhaka, though of bad reputation, gets good fame. If he practises the fourteen dharanas, which are already cited, he will obtain the same fruit already mentioned.

14. The Sadhaka with the control of his senses, should concentrate his mind on the 'Linga' (a male organ of generation) in its own form for six months, he gets power to have things with his own will without any difficulty.

15. When the wise Sadhaka practises the fourteen dharanas in the 'Linga' he gets the fruits, already cited, arising from its veil.

16. The Yogi should meditate on his own tongue the colour of which is like that of the moon, for ten days. He will have the experience of the tongue like that of his

limited self.

17. 18. Meditating on it attentively for-six months, the Sadhaka tastes distant things. If he does this for three years, he will lick the best ambroisa apparently, by which he will become free from old age and mortality. He, even attached to the things, which do not deserve to be drunk, cannot be degraded by Sins.

19. The Yogi, concentrating on his body etc. as already mentioned, gets undoubtedly the fruits coming out of the veil of tongue.

20. The Sadhaka concentrating his mind on his nose, which appears like gold, gradually for ten days, experiences emptiness of the nose.

21. After six months, the Sadhaka can smell even the distant thing. In smelling a scent, he can kill a man who is his enemy.

22. The Sadhaka (Yogavit), in three years, on smelling beautiful perfume and obtaining transcendental stage, free from old age and mortality, comes to have a heavenly body.

23. He should meditate on whatever is already described. He obtains fruits of the viel of nose systematically.

24. A Yogi, concentrating his mind on his own eyes, appearing as a rising sun, for ten days, experiences flow of blood from his eyes.

25. The Sadhaka feels headache, O Devi. He should neither fear nor leave off his practices.

26. If he leaves off the practices he will become

blind. Therefore, he should continue his practice, carefully and he will get heavenly sight within six months.

27. The wise Sadhaka sees earth full of holes, in the form of a frying pan, very clearly as one would see the fruit of Emblic myrobalan in hand (karamalakavat) till the polar star and even after this.

28. In three years, the Yogi sees the whole globe and comes to know his body in which the female attendants on Siva (Yoginis) reside.

29. There is no wonder, if he, meditating on his own body, as it is already mentioned, gets the fruit coming out of the veil of eyes.

30. For one month, the Yogi, concentrating his mind on his own skin which is free from wave (motionless) and which is luminous like the particle of collyrium everywhere, would not be killed even by weapons.

31. 32. 33. A Sadhaka practising this Yoga for six months, cannot be burnt even by the most horrible fire.

The Sadhaka will be free from old age and mortality and he will not be afflicted by the thunderbolt, stone or poison, if he practises this Yoga for three years. He, practising the fourteen dharanas, will get the fruit of the veil of skin. The kinds of this dharana with its fruit should be known in accordance with the time already mentioned. But the subject of the meditation here is Sadhaka's body covered by his own body etc.

34. The wise Sadhaka, meditating on his own ear in the form of a sky for six months, can get the power of hearing something from distance.

35. O Goddess, the Sadhaka free from old age and death, hears clearly all whatever is said in the whole universe, in three years.

36. He should meditate on his own body etc., just like that experience in the sky. He obtains the fruits coming out of the veil of the ear.

37. I (Siva) shall explain the mental concentration which gives all sorts of successes and by accomplishment of which a Yogi can obtain all fruits and successes everywhere.

38. The mind of man is the cause of bondage as well as of liberation. Therefore the practiser of the Mantra, if he desires eternal salvation, should practise to have control over mind.

39. For one month, the Sadhaka, concentrating himself on his mind standing in his heart with face downward and appearing just like the crescent moon, gets the radiance of wisdom (i.e. genius).

40. The Sadhaka, all of sudden, sees something and hears something else now and then. He, off and on, has the knowledge arising from all the different senses.

41. After three years, the Yogi has the knowledge of the senses. This knowledge which he obtains is very lucid.

42. The Sadhaka meditating on his body and other on his mind as already mentioned, having got the fruit of the veil of mind, obtains the qualities of soma-rasa.

43. You should practise all these eleven dharanas of the senses, which are explained, because all the fruits are dependent on them.

44. The wise people say that these are the bonds and freedom of the senses. If they are attached to the world, they bring bondage. If they are free from it, they bring liberation.

45. When these senses with the mind are devoted to All pervading (Siva), they should be understood as 'Liberated' by the learned people O My darling.

46. When they are attached to the enjoyments, existing in the different places, they are said to be in as bondage (i.e. tied down).

47. According to the 'Siddhayogisvari Tantra'. The senses are said to be of two kinds, that is pure and impure.

SIXTEENTH ADHIKARA.

1. After this, I (Siva) shall explain the dharana of egoism (garva) which is the best of all dharanas and which brings forth great pride to the Yogins. O Parvati, worshipped by Yoga.

2. 3. Having thought that 'I am this', the Sadhaka should meditate on his body consisting of a wheel, made of sixteen spokes, full of its own activities. In three years, the Sadhaka becomes invincible. His personality is eternal and is everywhere.

4. The Yogi, remembering the navel of that wheel and his own, image, should think 'I am all and everything is in me'.

5. If an alert Sadhaka, meditating on my (Siva's) form in the wheel in heart, gets the knowledge of egoism, there is no wonder at all.

6. The Sadhaka, concentrating his mind on the disc etc. of blue and red colour in the wheel obtains the fruits of the veil of egoism and resides in the region of the sun.

7. He gets everything springing from egoism and its ten stages. This Dharana of egoism, which gives the qualities of the creator, is explained.

8. 9. The Sadhaka meditating on the lotus, appearing just like the disc of the rising sun, full of eight leaves, which surround it, protuberance and Dharma etc. for a month, obtains permanent intellect. If he continues the concentrations for six months, he will be able to retain whatever he héars. He will be an author of Sastras if he continues to meditate for three years.

10. If he meditates on his own image (in the lotus) he will see the buddhi tattva (Intellect). He, meditating on the creator (in the lotus), obtains the knowledge of the Lord of 'Buddhitattva'.

11. The Vedas spring forth from the Meditator, whether he is in the waking state or in the state of Samadhi (Meditative mood). If he continues the practice of the meditation, and even without study, these are stable or clear to him.

12. The Sadhaka, systematically concentrating his mind on the disc and others already mentioned, obtains supremacy related to Brahman, which belongs to the veil of buddhi (intellect).

13. 14. The Sadhaka, applying his mind to the disc of the sun and the circle of the moon in the middle of his heart, for six months, obtains heavenly eyes easily.

If he continues this practice for three years, he achieves success. If he concentrates his mind on his body in his heart, he has the knowledge of Gunas (qualities).

15. 16. The Sadhaka, meditating on his radiant body which has a form of a male generative organ (Linga), attains the position of the lord of Gunas (qualities). The Yogin, concentrating his mind on the ten discs on the ten directions, has the fruit of the veil of Gunas, without doubt. The Gunas are of twenty four kinds each one of which again has fifteen kinds.

17. 18. In brief, the dharanas of the principles beginning from the earth tattva are useful to the Yogins. Six more Dharanas related to the thirteen kinds are explained for the sake of the Yogins to get success in Yoga.

19. 20. The Sadhaka should concentrate his mind on nothing except his body having its red form (Svarupa) seated on a white lotus and placed on a threefold circle. If the meditation of the Yogin is stable within a month, there is no wonder, he is free from all diseases. Within six months, he has special knowledge on this earth.

21. 22. By meditation for m three years, he is free from old age and others and becomes a seer of Purusa tattva respectively. The Sadhaka should meditate on his body consisting of the length of twelve and half fingers, others than that of his own in the lotus below the heart for six months, he overcomes death. In three years, he attains the position equal to that of the Lord of Purusa tattva.

23. The disc and the others should be meditated upon in the heart. The Sadhaka undoubtedly gets the fruit springing from the veil of Purusa tattva.

24. I (Siva) have explained this Philosophyof Vedanta in an abridged form which Kapila in days gone by explained in detail.

25. The Sadhaka, concentrating his mind on his body appearing just like the group of clouds of the evening twilight of the autumn, for six months, obtains undoubtedly disattachment (Vita Ragatva).

26. By one year's practice, the Sadhaka is free from old age and death. By three years' practice he attains the knowledge of the veil of Raga (attachment) tattva.

27. In order to be disattached, a Sadhaka should meditate on his red body staying amid clouds, for six months.

28. Meditating on the tattva mentioned above for one year, the Sadhaka is not troubled by death. By the practice of three years, the Sadhaka overpowers the couple of the opposite qualities, such as, pleasure and pain and attains a balance of the mind in raga tattva.

29. The Sadhaka, meditating on his own body, having the red colour and seated on the red lotus flower, consisting of the length of five fingers and situated on the boundary of the heart, obtains gradually the fruits already mentioned.

30. The Yogin, meditating on the disc, already mentioned again and again, has all the fruits coming out of the veil of the raga tattva.

31. The Sadhaka should meditate on a white lotus having sixteen leaves, full of fluorescent beautiful, filled with ambrosia and situated on a round protuberance made of the moon.

32. The Sadhaka should continue to control his calm mind till he sleeps in that Samadhi (Meditative state). Then whatever the Sadhaka sees in the dream, becomes true.

33. Practising thus, the Yogin, in due course of time, obtains the fruits mentioned in connection with meditation on the lotus.

34. Thus meditating on his body consisting of four fingers, everywhere, the Sadhaka has, as already mentioned, the fruit coming out of vidya tattva.

35. The Sadhaka should meditate separately on the three wheels situated on the place one and a half finger above the heart, which contains red, blue and white colour, respectively..

36. Three fingers' Purusa tattva, having the lustre of Siva etc. which is said to be in the heart, should be known as three tattvas i.e. atma tattva, vidya tattva and parthiva tattva.

37. Learned people should know thirteen kinds upto the three tattva. Two tattvas are explained according to eleven kinds.

38. The Sadhaka should meditate on his own form visible like a thing, seen by shining eyes, situated in the navel, which exists in a wheel, the boundary of which is throat, in the body made of five spokes.

39. If the Lord of the Yogins purifies all the things, situated in the road beginning from earth tattva to Kala tattva, he is not overpowered by the Kala tattva.

40. The meditation of the Yogins on the disc and others brings the fruits of Kala tattva easily.

41. The Yogins concentrating on their mind on the throat which is in the form of the sky and on the disc there, every day, has the fruit of Maya tattva.

42. The Yogin, meditating on the disc resembling that of the moon caught by Rahu, which is appearing like the formation of a throat, never comes under the control of Maya tattva.

43. The Yogin, meditating on his body, made of light, which is abandoned by the sun of heaven, obtains Paramesahood.

44. 45. The Yogin should meditate on the collective form of Mantra, staying in the soft palate (Lambaka) and appearing like the form of rays of the midday sun. In course of time, the Yogin obtains the State of Mantras and their incidental fruit, which has already been mentioned.

46. On meditating on the image of Mantra, the Sadhaka has Mantresahood. Having concentrated his mind on the illuminative splendour, the Ygoin attains the position of Mantramahesvara.

47. The Sadhaka, meditating on the light pervading the exterior interior, downward and upward, gets the position of the splendour mentioned above and never falls from the rank of Mantramahesvara.

48. 49. The Yogin, with pleasure and closed eyes, seated in the posture of Padma in a secluded place which is free from sound and light, pepeating Paramantra, should place his mind between the two eyebrows a bit outside and a bit in front. Thus he sees a man having the length of twelve fingers.

50. 51. The Yogin should stabilize his mind on (the purusa of twelve fingers). After three months, he sees (the same purusa) equipped with all limbs immoveable, holding the form of light much pleased and appearing like the moon, ~~wk~~ with his divine eyes. On seeing the divine purusa, the Yogin learns the time of his death.

52. If the man is headless, the death of Yogin is certain within six months. The Yogin should try to cheat death carefully.

53. The Sadhaka should meditate on the disc of the moon, which is free from blot, from which ambrosia is oozing, divine and filling the body of the Sadhaka in the aperture in the crown of the head (Brahmarandhra).

54. The Sadhaka, meditating on his limited self in its exterior and interior phases, filled with the disc spreading in the mind which is in the form of a channel, for ten days, overpowers death.

55. The Yogin should meditate on every limb of the Purusa to take away the diseases of the different parts of the body. He should also practise this Yoga for averting dreadful diseases.

56. If the Sadhaka sees the blackish colour of the man, he will fall a victim to a great disease. If he sees black colour, he will having leprosy. There is the danger of small pox if he sees blue colour.

57. There is eye-disease when the man (of twelve fingers seen by the Sadhaka is devoid of eyes. When the man appears without the nose, there is nose-disease. The limbs which are not seen in the man, show that the Sadhaka will get diseases in those parts of the body.

58. 59. 60. The Sadaka, doing the practice of the Yoga for himself or for the sake of others, within five years, O Isvari, knows Vidya tattva and enjoys its fruit. He does not fall from the stage, when he meditates on the splendour existing in Vidya tattva, which spreads all over his body. The Yogin, in due course of time, obtains all the fruits already mentioned.

61. 62. 63. 64. If he meditates on the tattva onward (Isvara tattva) he is not separated from it. He does not return from the stage of mantresvara and mantra-mahesvara. The Yogin, meditating on the highly effulgent (Isvara tattva) in the forehead, sees eight first letters of the eight groups which are combined respectively.

The first letter (a) is like sapphire. The second letter has the lustre of the throat of a peacock. The third letter appears like a jewel used by kings. The fourth letter is like lapis lazuli. The fifth letter seems just like topaz. The sixth letter is as luminous as a coral. The seventh letter is like ruby. The last letter has the light of the moon. On seeing this best effulgence, the Yogin obtains divine knowledge.

65. All the divine activities such as enjoyment and wandering to and from come to the Yogin. A meditator on the 'Isvaratattva' attains the stage of 'Isvara tattva' and never falls from it.

66. All this in accordance with the 'Laksyabheda' is explained. Now Cittabheda in its abridged form is described.

67. The Sadhaka, with a desire to get the eight qualities consisting of a group of the eight worlds beginning from the pisaca world upto the end of 'Siva' should

stabilize his mind of the same qualities, which it desires to achieve, on the Isvara tattva.

68. How to devote the mind to this path, beginning from the earth to 'Isvara tattva' is separately explained for the sake of Yogins to have success in the way of Yoga.

SEVENTEENTH ADHIKARA.

1. 2. If all this, mentioned above is not clear to a Yogin, and (suppose) if it is clear and the mind cannot be fixed on it, he should check the movement of the mind by the restraining breath (Pranayama) which is said to be of five kinds, that is, Puraka, Kumbhaka etc.

3. For the practice of the Pranayama, Yogins should know the following five kinds, viz., Puraka (Lit. filling up), Kumbhaka (stopping breath), Rechaka (Emission of breath) apakarsaka (Reduction of breath) and utkarsaka (Elevation of breath).

4. The Puraka, as it fills the nostril with the wind, is said to be of two kinds and six kinds. One kind is svabhava Puraka as it naturally fills the nostril with the wind and the other kind is vireoya that emits out the wind with which the nostril was already filled.

5. In accordance with the holes of the nose, the mouth and the upper palate, this Puraka is divided into six kinds which again become many.

6. 7. Kumbhaka is of five kinds, that after the Puraka, it is called Vidhrta (withheld); the other kind is after the recaka. Two kinds are in the end of the Kumbhaka and apakarsaka. The fifth kind is Svabhavastha (Natural). It is also of many kinds in accordance with different places.

8. 9. 10. Recaka, as it is already mentioned, divided into two kinds, should be of six kinds. Utkarsa is that when some portion of the wind obstructed in a pla is carried to another place. When again some portion of this wind (which has been carried to another place) is carried away, it is aparkarsaka. These two kinds are of many kinds. A yogin, sitting in the Padma posture should practise these pranayamas.

11. 12. The wind stopped in Kumbhaka for ten seconds that is four matras, is lower. The wind stopped for twenty seconds, that is, for eight Matras, is middling and brings success. The same wind, if it is stopped for thirty seconds, that is, for twelve matras, is the best of all. Nine flappings of two fingers (thumb and midmost finger) which cover the knee for three times, make twelve matras which correspond to the thirty seconds of the modern time limit. A Yogin should not practise the second dharan till he succeeds in the first dharana in which the time limit is found as four matras, in order to remove the defects arising from the wind.

13. 14. A Sadhaka should not restrain the wind in the eyes as it sustains every limb of the body. Four dharanas of the wind, naming Sikhi, ambu, Isa and Amrta should be known respectively in accordance with the manifestation of it in the navel, the heart, the palate and the throat. The thing on which a Yogin concentrates his mind, should be meditated upon as pervading all the dharanas.

15. In isani dharana, a Sadhaka should meditate on the form consisting of vindu (sakti) and Nada (Siva). In Amrta dharana, he should concentrate his mind on the moon with the same method as it is said to be in the Kala tyaga (averting death).

16. A Yogin who practises these dharanas in his Yogic trance, after leaving aside the avoidable group, goes to the abode which is the best of all.

17. The number of the dharanas is twelve hundred and forty-three by placing the words, mentioned in the verse, in the reverse order, viz., Indu (Moon) means one (1) the dvi means two (2) Veda means four (4) and tri means three (3) In this reverse order, the figures are written below: 1243.

By these dharanas, a Sadhaka obtains the best fruit mentioned in the following:-

18. Dharanas and Tarka (Logic) are equally parts of Yoga. Of them logic is the better as it criticises the avoidable group. Therefore efforts in this direction deserve appreciation.

19. If the mind of a Sadhaka is stabilised in the way which is avoidable with a view to enjoy it, he should continue to check it till he obtains the place free from diseases and worries.

20. A dharana is that when the mind is fully devoted to the thing, it wants to get. It is said to be the best Jnana (knowledge) full of meditation.

21. A Sadhaka, practising dharana for a moment, gets ecstasy (Samadhi). If it is accomplished he obtains the fruit he desires.

22. Whatever object a Yogin concentrates his mind on does not change. He is fully absorbed into it and afterwards he loses his personal existence and assumes the form of the object he meditates on.

23. The Yogin who pleases the group of the female attendants on Siva and who appears as it is a dead body cannot be shaken from his ecstatic state even by the sharp objects such as sound, scent and feeling.

24. A Yogin, having drawn his mind from the objects of the universe again and again in accordance with the way (above mentioned), should do Pranayama for the success in Yoga.

25. Or, a Yogin, thinking the entire enjoyments of the universe as unnatural (Virupaka), on leaving his body, goes to the eternal place.

26. He should do the Nyasa which has lusture k like that of Kalanala already mentioned in the reverse order that is from feet to forehead two times (dviyugmata).

27. He, having done the fiery Dharana which pains vital parts of the body, should fill his body, from the thumb of his feet to the forehead, with the wind.

28. He, who knows Yoga, on drawing off the wind from the thumb, should carry it to the aperture of the crown of the head (Brahmarandhra) and then he should cut all the vital parts of the body by the following mantra.

29. The word (jiva' means 'Sa', 'Adidvija' means 'Ka' which is again accompanied by 'Na' which denotes the head. Again two words 'Ka' and 'Sa' succeed to the words mentioned above. Thus the whole Mantra is as under:-

"S K n K s"

30. O Devi, it is Kala Ratri Mantra which cuts oital parts of body. A man who desires long life should not pronounce it.

31. There is headache by the utterance of the Mantra fifty times. On paying attention to this belief, the conqueror of death, should take care of it.

32. Having pressed the wind which is the form of Vindu (Sakti) and Nada (Siva) and having drawn it atonce, the Sadhaka should discharge the Kalaratri which is staying there.

33. All this is explained to you according to the Siddha Yogishvari tantra. Success in the form of Mantras can be had from it.

34. The same wind is worshipped by the people in the forms of Mantras. O worshipped by the gods, this, the best knowable 'Jneya Sadbhava' is explained to you.

35. Even to Kartikeya who is not devotee,this Mantra, should not be spoken by me. Having filled the belly with the wind till it reaches the aperture of the crown of the head, it should be sent back till it comes to the heart and yields the desire of Yogins.

37. A Yogin should continue this practice for seven days till the wind pervades the Navel.

38. 39. From that day, a Yogin can draw even gods by dint of ~~x~~ its practice. A Yogin can have the best knowledge that has been practised by the other Yogins. There is no need of other low philosophies (Ksudra Sasana). First of all, there is a great Ghurni (a certain ecstatic movement) and then Kampa (trembling). After it, O Devi, a limited soul (Anu) seems as if it is burning.

EIGHTEENTH ADHIKARA.

1. To-day I tell you the most secret Yoga which is not told to anybody and which is inaccessible to the sinners. Please hear it.

2. A Yogi, having left all other things aside, should stabilise his mind here. He should not worship the phallus (linga) made of clay, stone, metal or gems.

3. He should worship the spiritual Linga where the moveable and immoveable world lie hidden. The existence (Lingatva) of the external objects (Vahirlinga) is pervaded by this spiritual linga.

4. Therefore, a Sadhaka, having full reliance on this non-dualism, should worship this Linga by meditation on the supreme paramanu (Parama Siva) O Devesi.

5. The one, who has meditated on this Linga, can see it which is staying in the heart as a vibration, and no one else.

6. 7. Having fixed his mind on that vibration, which is technically called as 'Kampa' (Trembling) and "udbhava" (source), a Yogin obtains peace in a month. Then the linga, which has a pure lustre and which has illuminated the whole body with its effulgence, rises from the heart to the aperture of the crown of the head (brahmarandhra).

8. The intelligent and attentive Yogin, having fixed his mind on the forehead for one month, can see all the Mantras in it.

9. 10. There are all successes when this meditation is established there for six months. The

Yogin, who without the knowledge of the (real) Linga, depends upon the Linga (made of clay etc.), his efforts are useless and he does not enjoy the fruit of the (real) linga. It is a Saiva (related to Siva) Mahalinga and is accompanied by the limited self (which is also cited as linga).

11. When this knowledge of the Linga (atman or Siva) is accomplished, the Yogin (lingin) is absorbed into the Siva (Lingastha) and becomes free from the linga made of the clay etc. (Linga varjita). It is no wonder, if he embraced by this Linga (siva) becomes just like Siva.

12. When a Yogin initiated by the Linga (Siva) goes out he is called a Lingin (a perfect Saiva). The whole universe (puranta) is linga (Siva).

13. 14. 15. By the possession of this Linga Jnana, Yogins are called as Lingins or Lingita (Lit. Lingam Jatam asya iti, that is, the one who has realised Linga, Siva). All the Mantras are pervaded by this Linga (Siva) in its two forms, i.e., peaceful and dreadful. If a Yogin meditates on Siva who is in his dreadful form, he cannot be seen by gods demons and men easily, he can see everything fearlessly and becomes free from birth and death.

16. After a while in this trance, a Yogin becomes unified with the violent Mantra (raudra mantrovesa) and sees everything which is luminous like crores of the suns.

17. He sees the imperishable and unmanifested the Saiva (related to siva) light, which is called Bhairava. On seeing it, he attains omniscience within six months.

18. The contentment which he gets by the sight of this light cannot be got in the other Yogas which are artificial. Besides, he is liberated from all the bondage

19. The Yogas in which the activities of the restraints of breath (Pranayama) predominate are artificial and cannot compete even with the sixteenth part of this real Yoga.

20. Thus a Yogin, practising this Yoga, sees divine marks. A Yogin sits silently and thinks nothing.

21. He burns all his sins and good deeds. When his body burns he feels a trembling (Prakampa).

22. If he stabilises himself in that trembling state, a light manifests in his inner being. On seeing this high radiance, he attains divine knowledge.

23. 24. In this state, he, even enjoying objects, becomes independent Siva. For the time being, when he opens his eyes, he feels his self residing everywhere. With a view to get all fruits, he should meditate on this state.

25. The Yogin, who is trembling, should concentrate himself on that strongest limited self, full of all. Thus he sees splendour coming from all sides to his forehead.

26. On seeing that light, a Yogin attains divine knowledge within six months. He is easily successful if he does this practice for one year.

27. A Yogin, having made his mind pervading all, has strength equal to that of Siva and goes wherever he likes.

28. 29. 30. A Yogin has sakti Avesa (unification with Sakti) in which trembling is experienced. When that state is established in a month, a Yogin sees a light pervading his exterior and interior being. When this

stage is established, a Yogin attains a clear and unobstructed knowledge which is connected with the senses. 'Sarvendriyajam' or Sarvagam means here that which is connected with the object of the senses.

31. This one tattva excluding the senses of action (Karmendriya) and intellect (Buddhi) is explained by different synonyms.

32. A learned Sadhaka, having made his mind stable, should continue to concentrate himself on the Sakti which is everywhere till he is fully identical with it.

33. Then he gets the idea 'I am everywhere and every thing is in me' at once. A Yogin of this idea, having burnt all the nets of bonds, has the fruit which he desires for.

34. On being fully confident, a Yogin should practise this Yoga by which his self is freed from the objects of the world and is absorbed into the supreme Being.

35. The place into which his self is absorbed and which is a source of all Mantras should be known of two kinds that is external and internal.

36. 37. The object (Matra) chiefly obtainable (Prayatavya), should be known as yielding all Siddhis. A wise Sadhaka should check the object which is moving in a dreaming mood in the state between the waking and dreaming, for a moment. Then he will see the consciousness which is all whole and the measurement of which is two fingers and a quarter.

38. This is the highest principle from which the whole universe is born. According to the Siddha Yogisvari Tantra it is the body of Mantras.

39. 40. The Mantras embraced by that form, yield all Siddhis. A Sadhaka, who is free from the idea of the avoidable and acceptable group and who has changed a bit his external and internal form, gets what is called Siva tattva. By meditation on it, he attains omniscience.

41. 42. Undoubtedly he sees divine marks. If his body is deformed by his own accord then it should be concluded that he has got the best knowledge of the principle. He, practising that letter, becomes omniscent.

43. 44. 45. 46. 47. A Yogin after enjoying the desired Siddhi attains a high abode. He should worship his self, with scent etc. in the aperture of the crown of the head (Brahmarandhra) respectfully and mentally. Sprinkling of a liquid substance on it is its bath. Offering of the scented paste of the Sandal wood to it is its sacrifice. Oblation of the six juices to it is its food. Whatever letter is uttered before it, should be known as its 'Japa'. When a Sadhaka, on controlling his mind, stays amid the flames of the burning substances, this is the sacrificial oblation (Homa) of the object. The form, which he sees, should be known as its dhyana (meditation).

48. In course of this Yoga, this profound advaita Yajana (Sacrifice of Non-dualism) which has the lustre equal to that of the rising sun, is explained. The mind should be stablised in the upper door and the heart or in the apertune of the crown of the head.

49. 50. By fifteen days' practice the form is noticed. On practising the form found out, a Yogin becomes omniscient. In this practice, a Yogin, on covering his face by a cloth, should fix his mind on the object (Laksya).

51. 52. The tattva pervades the whole body, from the navel below upto the Brahma Randra (Shikhavadhi). The form of the tattva is full of rays and flames and appears like a very subtle star. Then a Yogin sees the form of his self in the upper corner of the heart (Prana Sakti avasana). The same form, which a Yogin practises, expands.

53. 54. All the Tantras say that the form is the mouth of all the mantras. By its practice for one month, a Yogin obtains special knowledge (Samvitti) by which he can know all that is not expressed and that is still existing in the mind. A Yogin should not disclose this knowledge to any one.

55. After reciting the Vedas, he should explain this Yoga. He does not have to meet untimely death. If he dies by a fall into a pit, he gradually attains a good position.

56. On knowing thus, O Mahadevi, a Yogin should pay attention to his well being. A disciple receiving this Yoga by injustice goes to hell.

57. If he learns it by justice, he does not meet untimely death. My (Siva's) word is true. A man, having acquired knowledge by justice does not suffer any loss.

58. The Yogin (who is a wise teacher of the pupil), having placed him (pupil) before him with his own (pupil's) form, should deprive him of his knowledge which he has got by injustice.

59. 60. The teacher should do the sixfold anganyasa, cited in the Bhuvanadhva, of the body of the pupil. He then, after showing him a lamp, should take the splendour from the thumb of his foot to the aperture of the crown of

the head. The splendour should be thought to have been unified with Siva.

61. 62. 63. The teacher should meditate on Siva whose form is just like darkness and who has veiling power in him, and on his Sati falling from the same way coming to the front of the thumb of his foot pervading the external as well as internal body of the pupil and appearing like thick collyrium.

By the application of this method, the knowledge of the Mantras and the Vidyas (acquired by him by injustice) do no good to the foolish and the wicked pupil. If the disciple is not seen and the above mentioned method is inapplicable a Guru can take them back by the mental application of the above mentioned method (Cittabhisandhimatra).

64. If the pupil is found out somehow or the other and is harmful to the teacher, having thought of a disc of the sun, should break it before him (pupil).

65. Being full of wrath, he should think of the pupil as being overpowered by the Surya Rupa Sakti and also under the weight of thousands of sins.

66. 67. 68. This process should not be followed even for the sake of play. The man fallen from knowledge by this method can not be appointed to the Yoga until he is raised to the position by the same Guru, who has degraded him.

The guru whose mind is full of mercy, having purified him, should do his initiation by Pranayama and other well known expiatory rites.

69. Thus, he being attentive to his work, has all the fruits. A pupil should try his best to have a

good teacher for the purpose.

70. A pupil should not try to find out the good or bad character of the Guru who has given the contentment, full of Siva-Jnana, which is in the form of ambrosia.

71. 72. 73. He is the only person, who knows whether his character is useful or useless. The obedient and learned pupil should warn him when he is taken to bad deeds such as snatching of life and property. When warned he does not leave aside his bad deeds, he should go elsewhere and meditate on Siva. This method of Yoga has been explained in its abridged form and is useful to Yogins.

75. There is no renunciation of anything. There is no question of marriage or non-marriage. Holding of the lock of hair and getting of ashes with which to besmear the body are out of question.

76. There is no renunciation or acceptance of fasts. A Sadhaka is not advised to enter into a religious field. There is no observation of conventional practices.

77. Worship and knowledge of the form of Siva, Phallus-worship, name and Gotra of a Sadhaka are not required in this Yoga. Neither anything is enjoined nor prohibited.

78. Even a thing prohibited should be known as 'enjoined' and it should be done regularly O Devesi.

79. A Yogin should stabilise his mind in a tattva. Whatever he chooses as an object for his meditation does not matter. It should be followed strictly.

80. The one, who has fixed his mind on a tattva even enjoying the objects of the world, is not touched by

defects just the lotus leaf ever residing in water does not get itself attached to it.

81. As a snake charmer bound up by mantras which take off poison even while eating poison he is not deluded. Similar is the case with the intelligent Yogin.

O Devi, this Yoga is explained. Have you to ask about anything else?

NINTEENTH ADHIKARA.

1. On hearing this best method of Yoga and saluting the Guru of the world, Parvati, whose face is always pleasing, said.

2. O Deva, I heard the bhinnayoni Malini as it is to be achieved. I also knew the three Vidyas with their Angas.

3. Now I wish to know how to achieve the Abhinna yoni Malini. Please tell me about this for the well-being of the lords of Sadhakaś.

4. The Lord of the Worlds (Siva), whose face is like a blooming lotus-flower, asked respectfully by Parvati, said what was like nectar.

5. A wise Yogin, who wishes to worship Siva by the method mentioned in the 'Kula', first of all, should worship 'Kulacakra' by the way mentioned in the initiation.

6. Then he should do the japa of 'Paramantra' continuously a hundred thousand times. The Japa should be in a samputa form. The speed of the japa should neither be rapid nor slow.

7. Similarly the japa of the group of eight

Saktis, continuously one lakh of each, should be done. He should attentively also do the japa of Siva (Kulesvara) six lakh.

8. A wise Sadhaka, who is attentive and regular, by the one tenth of 'Homa' consisting of the material already prescribed for, of the Japa, attains success in his speech.

9. Saktis (Kanyasa or Kanyaka Devi) bring various materials of enjoyment to him who performs japa in his own 'Kula' (family) and who is not fit for the difficult labour (Sadhana).

10. A man who is capable of doing Sadhana can bring all Siddhis. He, following this method should wander like a bird which is deluded (udbhrantra).

11. He, on staying in a city, town and village for five, three and one night, should perform this Vidhi.

12. If the first letter of a thing or a city is found in the group of letters written in the Kulacakra, then it is said to be the Kula of the thing or the city by the people who are well versed in the art of a Kula.

13. The deity that occurs in the group should be known as Devata of the name or a city and should be worshipp -ed primarily as a Lord.

14. 15. 16. A Sadhaka, having entered into a city respectfully and having followed his own direction, should prepare a circle (Kulacakra) for his prosperity. He should stay in the city, town or village for three months, that is, one month for each, and worship Mahesa as the diety when the Sun rises.

17. He should continue to stay there or follow his own direction till something supreme appears. If he has to leave that place, he should continue to remember his own Kula or the Kula of the place.

18. He (Mantrin) should continue this process till he comes to his own place, after roaming according to the method mentioned in the Kulacakra vidhi.

19. O Devesi, on wandering, when he comes back in the prescribed time limit, the heroines of the place come there.

20. He must offer an edible oblation or it should be got offered by some one else. By this method, he becomes firm-minded as well as firm charactered.

21. Having got a meeting place of the Yoginis, he becomes successful within six months. This method cannot be followed by mean persons who are devoid of strength.

22. 23. 24. This method is chiefly mentioned in all Kula Sastras as 'Bringer of all Siddhis'. If a Sadhaka is unable to stay in a city, a town or a village, he should only stay in one place of the three and follow his own direction. By the practice of the three years, he will have the best fruit. If he is unable to do this also, he, on relying upon a mouthful of bread, should meditate on the Kula Cakra in the wheel of the navel.

25. 26. 27. Keeping the same time-limit in view, he should mentally wander. By six months' practice a great number of Yoginis which illuminate their knowledge, manifest themselves undoubtedly in his body. By the manifestation of this number, the Yogin becomes a 'Kulin' (perfect Saiva) in the family of Yogins. O Paramesvari,

he becomes lord of Yogins and he should meditate on the eight letters from 'Ya' to 'Ha'.

28. 29. The Yogin should meditate on the group of the eight words, the form of which is shining and at the same time dreadful and in the middle part of which self-illuminatory Kulesana is standing. He, afterwards, with a view to get an abode of Yoginis, should meditate on the group (Cakra) which has assumed a form of the flame of a lamp.

30. Realisation of this state is called (Pindastha) the other name of which is mentioned as 'buddha' (Lit. known). Then, O Devi, a special posture of the Yogin appears at once.

31. The Yogin of this state has sentiments of various kinds - erotic, heroic, pathetic, sorrowful and angry. O Parvati, worshipped by the Gods, it is a prabuddha (particularly known) state in the Pinastha state.

32. The Yogin, who is busy in this practice for many days, gets the knowledge of the tattvas, such as, earth, water etc.

33. 34. It is the best of the Pindastha, which is called 'Suprabuddha' or the Yogin should meditate on the eight-petalled wheel with words from 'Ya' to 'Ha' accompanied by a dot, or, on twenty four petalled wheel with the words from 'Ka' to 'Bha' accompanied by a dot. The Yogin who practises this Yoga, gets also the same fruits which are already mentioned.

35. A Yogin should meditate on the sixteen petalled wheel full of sixteen vowels or full of eight Rudras, Aghora, Paramaghora etc. in the fifth face of

Siva.

36. Seventy-two arteries existing in the wheel of the navel are collected in a place, therefore, it is called Pinda.

37. Therefore, detailedknowledge of them and their parts, which exist there in the form of a net is to be acquired by a Yogin. Therefore this knowledge in detail is termed as 'Pindastha state'.

38. By one year's practice, a Yogin willingly becomes free from old age. Besides, a Yogin should get the knowledge of the five wheels, which exist in the heart in the same form in which they occur in the Brahma Randhra.

39. Wise people divide the Pada State into four kinds. The Padastha State is that when a Yogin O Devi, knows all objects of the world.

40. The turiya state (the fourth) should be known of fifteen kinds. The success in the Sarvatobhadra state (the name of which is jagrat Ma. II 26), brings all-round good to the Yogin.

41. The Yogin who has got the vision of the tattvas which are below the Maya, becomes free from old age, death and the stage of three Gunas, though the pervasion of the Sarvotobhadra state is very limited.

42. The Yogin, existing in Sarvatobhadra state knows the tattva below the Maya xtattva and becomes the Lord of them.

In the Padestha state, the Yogin should not meditate on the object which has the lustre of a moon or a lampa. (He has to meditate on the object which has the lustre of the sun).

43. The meditation of the Yogin who fills his body with this heap of Nectar, destroys his death undoubtedly.

44. 45. The meditation on the disc of the moon and others is incidentally said to you (Parvati). In reality, in whatever form the Sakti (Parmesvari) is meditated on in kinds of Pindastha and others, she yields desired fruits. People say that the sakti is an essential form of Siva who averts all ill omens.

46. 47. The five-petalled wheel, shining like the sun, exists between the two eyebrows and its full knowledge is called 'Rupastha'. Its knowledge also brings the same siddhis which are found in the Isvara state. O Devesi, the Rupatita state is already mentioned many times.

48. 49. This pervasion of the Kula Cakra, in brief, is explained collectively and separately in the sense of different letters to generally get all Siddhis and particularly in the three Vidyas, for the sake of the Yogins who desire to adopt the Yogic method according to Siddhayogisvari tantra.

50, 51, 52, 53. The difference of letters is now explained by keeping them in view as a community (Sampradaya) A yogin should meditate on the Sakti in the form of a woman adorned by the white clothes, seated in the wheel of the Navel, having a lustre of crores of Moons and a constant seed of all the Sastras, which (the seed) is coming out of the mouth of the Sadhaka, appearing like a creeper and a garland made of stars, full of the shining rays and whose lustre is limitless. By the practice of this form for fifteen days, a Yogin radiates (speaks out, recites) a great number of Sastras constantly.

54. 55. A Yogin, by one month's and six months' or one year's practice, can be able to know the Sastras whose text and meanings are lost, in his Yogic trance in a dream and by his own accord respectively. In brief, it is only an incidental fruit which is mentioned.

56. Besides, there are other Siddhis, such as equality with the Vidyesvara. Now, according to the difference of letters (the same Sakti) is explained.

57. The Yogins who are desirous to enjoy fruits should meditate on the Para Sakti in accordance with its descending order, that is, para parapara and apara.

58. 59. 60. The Yogin should meditate on the letter from Kula Sakti in its own place where it is found in the limbs of the Saktis. He, stabilizing his mind, the darkness of which is removed by the shining lustre of the Saktis on, it, according to the method of tattvas and the time limit prescribed for it, obtains the fruit arising from the pervasion of the letters, or he can apply this method in hypnotism.

61. 62. 63. 64. Then it accomplises the desire of the Sadhaka at once. He should meditate on the Sakti appearing like the rising sun, possessing all letters in it, shining like gold and from which wine is oozing, for seven days in the limbs of the person whom he wishes to bring under his own control. The man whom he wishes to bring under him like a servant does not want any other master. By the practice of three weeks, he can bring, not to speak of a human lady, even a fairy, urvasi whose feet and eyes are deluded and who is even living in a city full of wind and the fire.

65. 66. This Sakti should be known as 'Pindakrsti

Kari' (Lit. that which attracts a thing and draws it from a long distance) as it brings a thing from the distance of four hundred miles. The meditation and the application of this Sakti in its own place, which appears like molten gold and the lustre of which is just like the full moon of the Purna Masi night of the spring season, brings incomparable peace to the Yogin and others.

67. 68. O Parvati, ten days' practice, brings great strength. For the sake of the destruction of some body, he should meditate on this Sakti appearing like the juice of a gambu fruit and the spear of a thunderbolt. For the sake of delusion, he should meditate on it in the form of the wings of a parrot. In order to destroy the limbs of somebody, it should be meditated on in the form of a Bajranila jewel.

69. 70. For the destruction of enemies, the Yogin should meditate on the Sakti, the touch of which is like Kalanala (Lit. death-fire). In order to destroy the very strong (adrisamopama, that is, like a mountain) group of the fearless persons, the Sakti covered by the fire and appearing like smoke should be meditated on in the form of a stick appearing like a garland. For removal of anger, it should be meditated on in the form which is mentioned for bringing peace.

71. A wise Sadhaka for giving affliction to some one tapana should meditate on it in the same process which is mentioned for peace, but in this case, its form should be like that of the sun. For malicious (Vidvesa and destruction) purpose, it should be meditated in the pigeon-like and the blue jay-like form respectively.

72. 73. In giving pain (utasada) to some one,

it should be meditated in the blue-green, yellow, red and white colours. To create diseases in every limb, it should be meditated on in the one colour which is of the disease by the same process which is mentioned for the destructive work (Marana). For the removal of the disease, it ~~wk~~ should be meditated in the same method which is prescribed for peace.

74. For the removal of artificial or natural diseases, it should be meditated on in the same form which is mentioned for peace. If some one desires success in his speech, by its japa, he should follow the method mentioned below.

75. 76. 77. A wise (Yogin) should make a garland of the beads of jewels, pearls and conches or of the beads of gold. The beads of the garland should be fifty. The measure of it should be like that of the arm of the Sadhaka. Its form should be like that of the bangles. He, on touching it with his breast and worshipping it and the Lord of the Kula(Siva) by scents and the paste of the Sandal wood, should got Sakti entered there.

78. The Vijamantra should be uttered in the middle of the Para Mantra, that is, first Para, mantra should be uttered then the Vija mantra and then again Para Mantra. In the first letter, i.e., in 'a' all the letters upto 'Ksa' should be fixed there.

79. A Yogin should meditate on the first letter, that is, 'a' as pervader of all. In both kinds of letters, that is Matrka letters and Malini letters, this method should be adopted.

80. The second letters, i.e., 'a' and 'Ri' according to the Matrka ~~mf~~ school and 'Malini ~~xxxxxld~~ school' respectively should also be pervader and should be placed like the first

letter. This method should be applied to the third, fourth, etc. letters of the Matrāka school and the letters of the Malini School.

81. On meditating on the Sakti the lustre of which is like a thread, the Yogin should place it in the midst of the beads of the garland in order to make the thread of it successful.

82. The Yogin should circulate the garland like a wheel. Whatever he speaks in this process should be considered as japa for success in the Mantras.

83. 84. 85. A similar sacrifice (homa), as it is done for the thing which is to be burnt, should be performed in this initiation.

If a Yogin, being angry, circulates the garland in the reverse order, he will kill his enemy with his servants, army and conveyance.

O Devi, for whatever work, the Sadhaka who served the Sakti on consecrating it at night, circulates the thread of the garland with a good intention, O my darling, the same is achieved.

86. 87. Moving of the garland for six months is said to be the service of it. A yogin, being in this service for three years, achieves success in his speech, which is available only with great difficulty. There is no other success which is better than this Vāksiddhi in the world O Devi.

88. 89, 90, 91, 92, 93. All speeches consist of letters, which are the form of Malini. Thus this Malini should be meditated on in its letter form or a

Sadhaka should meditate on it, coming out of one's own body in the form of flames and then spreading and entering by its own numerous constant flames and rays into a village, a town, a city, a country, the whole range of the earth all over the universe and the large group of people separately, on pervading them internally and externally and then again entering into his own body in the same form. He, being fully absorbed in it, should practise this process daily. After a month all the residents of the place, attracted by his Sakti and splendour come to him as to a pilgrimage.

94. Undoubtedly within six months, the other beautiful damsels of various forms, who reside on the early are agitated.

95. O Mahadevi, by one year's practice all sorts of nayikas (heroines) born from the womb, waters, fields and religious places are gradually agitated.

96. By three years' practice, divine ladies residing in the sky, Brahmaloka and in the midst of the whole universe become agitated.

97. 98. They all give their (occult) knowledge which is desired and requested by the Sadhaka. If they do not give their knowledge the divine knowledge, already obtained by him and the line of his family, comes to an end.

99. 100. 101. The Sadhakas, who have obeyed the order of their Guru, get incomparable success. A Yogin, having attained knowledge from them is a real Yogin in the family of Yogins. . He, having enjoyed the desired fruits, goes to an eternal abode in the end. For the sake of Yogins, who follow the Kula method, this Kaulika method is explained in brief.

TWENTIETH ADHIKARA.

1. For the sake of Yogins to achieve success in Yoga, keeping in view the divisions, pinda, etc., Sakta (related to Sakti) philosophy is explained in brief and not in detail.

2. As ordinarily 'Pinda' means body, similarly in the case of Sakti and Siva, the 'Pinda' means body, the other synonyms of which are 'Brahma' 'Anada' 'Bala' Tejas' Virya and Ojas.

3. The body of the universal self is everlasting and beginningless. Inspite of its obstruction by ignorance, it, for the manifestation of the world, the world, proceeds without obstruction.

4. The pinda of Sakti and Siva, leaving its previous State and going to be evolved, gets whatever stages of knowledge are explained below.

5. The 'Pada' is that state by which a Sadhaka attains entire knowledge of Siva and Sakti.

6. The 'Rupa' is that short living state, by which limited self is entirely known. That state, which is absolutely beyond the approach of senses, has been termed 'Rupatita' or 'Turiya'.

7. An intelligent Sadhaka, having saluted his Guru (Preceptor), should meditate on that stage. He should also continue his meditation till he attains the place free from diseases and obstruction.

8. The intelligent-Sadhaka, having saluted his Guru, should concentrate his mind on it. Denying that it is not and it is not that, he should continue his Yogic

activities and observation in connection with the supreme Reality, with his mind full of Yogic efforts till he attains the place free from diseases and obstacles. It will also suffice for the Yogin.

9. 10. When the Yogin, having made his limited soul which is free from the object of senses, identical with the 'Ruriya tattva', stays for a moment, he feels the states - Kampa (Lit. trembling), ~~brm~~ bhrama (lit. wandering) Udbhava (Lit. Source) Nidra (Lit. sleep) and a bit Ananda (Lit. pleasure). He should carefully fix his mind there with the intention of attaining better fruits.

11. This is the form of the individual self, which has been expressed by Siva. It should not be considered that the form of Siva is also stable there.

12. 13. The Rupatita state in which the form of the atman (limited soul) is experienced, corroborates the form of Siva. Therefore, in this sense, it should be known as 'Stable' (Sthita). The Yogin should practise the first stage (Pindastha) one of the four above mentioned stages, which has four kinds, though from point of view of devotion, it is one. The Sthula Pindastha or simply 'Pindastha' divided into four kinds, has mainly two kinds, viz., External and internal.

14. 15. The bhautika (Lit. related to living beings or five elements) means external substance and the other kind is Ativahika (Lit. related to subtle substance) spiritual. The Yogin, supported by the 1st. stage, even having the fruits in view, obtains the knowledge of the objects of senses in full and of the spirit only in part.

16. 17. Then he sees religious places such as 'Pitha' and 'Ksetra' etc., in the exterior of his body.

He should stablize his mind in whatever he finds in it by his observation. Thus he attains everything there. In order to have higher objects, he should not stay there.

18. Pada state is a bit higher than the Pindastha state which is meant 'Sakala' and Pralayakala pramatrs. This state, though free from the two kinds of the Pindastha state, is a bit full of impressions derived from the memory of the Pindastha state. This stage lies between Vijnanakala and Mantra Pramatrs.

19. The Yogin, after reaching this stage, attains a higher stage of knowledge owing to the appearance of the dreamless state.

20. As it works in (different) four ways, it should be known to be fourfold. The Sadhaka who does practice in this State, obtains fruits of the thirtysix principles and becomes their master.

21. 22. The Rupastha stage is not totally free from the Padastha stage. This Rupastha or susupti state, enlightens the nature of the ultimate Reality and therefore, it is filled with that Reality. Rupastha means to be identified with it. This stage is also of four kinds with the varieties, such as, 'Udita' etc.

23. 24. O devesi, in this stage the distinguished knowledge springs up. I (Siva) am its fruit as it is full of me. The mind fixing itself on the tattvas or stages, which stand in the way of the higher stage, in accordance with the gradual Yoga, attains pure and dignified stage - 'Rupatita' or 'Turya' which according to its fruits has also been mentioned of four kinds.

25. The Sadhaka, with a view to obtain all Siddhis

having practised three varieties of it, dies at once when he is on verge to enter to fourth kind of it.

26. Keeping varieties, pinda etc. in view, the knowledge of Siva is explained. Listen to the number of the Mantras and Vidya according to the method of the practice of Yoga.

27. 28. 29. A Sadhaka bound by the method already cited, concentrating his mind, for seven days, on the letter 'Sauh' (which is mantra of Para Sakti) in any place aforesaid, that is, navel, heart, throat, place between two eyes brows and forehead, which has illuminated the body and belly with its form and a group of effulgences and which has beautified the entire universe with its sharp lustre, attains profound unification with the Sakti of Rudra.

30, 31, 32, 33, 34. The Yogin when the Sakti of Rudra, has entered into him, speaks many sentences in Sanskrit, laughs loudly, sings and sometimes utters the sound like thet of the female jackal. He only does this and knows nothing. After a month, whatever direction the Yogin, free from the activities, above mentioned, sees, appears full of rays. Whatever directions the Yogin practising the Yoga for six months, sees, he finds various forms in it. Neither he should fix his mind on them nor abandon his practices.

34. A timid Yogin, doing this, goes ~~xx~~ mad but a brave one, even though ~~xxxxxxxx~~ attached to them through carelessness, resumes his energy.

35. The Yogin, practising Parapara or Apara Mantra for one year, attains success desired by his mind in Yoga.

36. He should utter the 'Navatmaka' mantra which is the heart of Bhairava and which is also termed as Matrka Sadbhava, or 'Rati Sekhara' Mantra.

37. 38. Or, he should repeat the group of eight saktis, such as Aghori etc. or group of mahesvari etc. or Amrta etc., Rudra or Sakti. All of them are forms of Rudra and Sakti and, therefore, they all have equal strength. Now the difference of all Rudras, which are filled with nectar, is explained.

39. The Vidya Mantra should be prepared by the word "H" beautified by a dot (Dipita). Then the Para Mantra 'Sauh' should be used. Again the letter 'H' with a dot on it should be written. Thus the whole Mantra would be as under 'Ham sauh Ham'.

40. The Yogin should utter the above mentioned Mantra in the circles made of twelve spokes, sixteen spokes, eight spokes, three spokes or hundred spokes O Devi.

41. The utterer of the Mantra should utter the aforesaid mantra in the circle consisting of six spokes. Listen to the kinds of the circle which are two hundred and fifty in brief.

42. These two hundred and fifty circles are again multiplied by female (exclusively), male, and mixed and those classes in which male and female are found together. Keeping the nature of the work in view, every one of them has twelve varieties.

43. (The names of the twelve circles are given below:-) Daksa (Lit. wise), Canda (Lit. angry), Hara (Lit. that steals) Saundin (Lit. drunkard), Pramtha (Lit. that presses) Bhima (Lit. terrible) Manmatha (Lit. that

presses mind), Sakuni (Lit. a bird), Sumati (Lit. having a good intellect), Nanda (Lit. one who pleases), Gopala (who protects cows) and pitamaha (Lit. grandfather). These are twelve male classes.

44. 45. 46. 47. Twelve female classes are given below:- Nanda, Bhadra, Jaya, Kali, Karali, Vikrtanana, Krostaki, Bhimamudra, Vayuvega, Hayanana, Gambhira and Ghosani. These are twelve systematically. Four Agneyi etc. six Brahmani etc. and two Siddhi and rddhi make the group of twelve Saktis or following names make the group of twelve Saktis. Laksmi, Dipti, Mala, Sikha, Siva, Sumukhi, Vamani, Nanda, Harikesi, Hayanana, Visvesi and Sumakhya, should be known as twelve Saktis systematically. All the vowels except 'Santha Swara' [illegible] (R, R, Lr, Lr,) should be known their denoters.

48. 49, 50. 51. Keeping female and male classes in view, a Sadhaka should repeat sixteen Amrta etc. Rudras in the circle consisting of sixteen spokes or in the place of sixteen Amrta etc. Rudras. He should repeat Sri Kantha, Ananta, Suksma, trimurti, Sarvarisvara, Ardhesa, Bharabhuti, Sthiti, Sthanu, Hara, jhinthisa, bhautika, Sadyojata, Anugrahesvara, Krura and Mahasena. The Saktis of the aforesaid sixteen Rudras-Srikantha etc. are Siddhi Rddhi, Dyuti, Laksmi, Medha, Kanti, Svadha, dhrti, Dipti, Pusti, Mati, Kirti, Samsthiti, Sugati, Smrti and Suprabha.

52. In the circle consisting of sixteen spokes, all vowels should be placed. In the circle consisting of eight spokes the group of eight Aghora etc. and eight Aghori etc. should be placed.

53. Listen to the group of Mahesi etc. Nanda etc. Brahmani etc. and the group of the twenty four Rudras,

which are to be placed in the eightfold circle.

54. 55, 56. Samvarta, lakulisa, bhrgu, Sveta, baka, Khadgin, Pinakin, bhujaga, vali, mahakala, dviranda, Cchagalanda, Sikhin, lohita, mesa, Mina, Tridandin, Asadhin, Umakanta, Ardhanarisa, Daruka, Langalin, Soma and Isa are twenty four Rudras.

57. Letters from 'Ka' to 'Bha' and from 'Ya' to 'Ha' should be meditated on in the circle consisting of eight spokes. The letter 'Ma' should be placed above all.

58. 59. 60. 61. 62. In the circle consisting of six spokes gradually jum 'Svaha' and six Rudras - Vali Valinanda, Dasagriva, Hara, Haya, and Madhava, O Mahadevi with their six Saktis, Visva, Visvesvari, Haradri, Viranayika, Amba and Gurva should be meditated on with their vijamantras. All these letters from 'a' to 'Ksa', mixed up with another owing to the variations of master and veil are givers of all successes to the Yogins who are devoted to their meditation and service.

62. Or the Yogins, repeating or meditating on the Vidya Mantra which is already said to be in middle of ~~th~~ all the circles, achieves all successes.

The Yoga yielding all sorts of successes is explained in its abbreviated form.

TWENTY-FIRST ADHIKARA.

1. Now, the most secret knowledge of Siva, which is ambrosia the best, is described for the destruction of diseases and death of the Yagins.

2. In the wheel consisting of sixteen spokes which appears flying to the sky (Khage) and mound which the disc

(Karnika) is made by the moon, the Yogin should meditate on the Para Sakti with its form from which nectar is oozing.

3. The wise Sadhaka being prepared by the Anganyasa aforesaid, having taken his tongue to the soft palate, should fix it there.

4. 5. He should concentrate his mind on the white disc of the moon, from which nectar is oozing. For a moment his mouth is filled with saline water, which is accompanied by the scent of iron. He should not drink it but throw it off. He should continue this practice till the saline water turns into a delicious taste.

6. After six months, the Sadhaka, drinking that delicious water, is free from old age and diseases. He conquers death easily after one year.

7. From the day when the Saline taste changes into a delicious one, the mouth of the Yogin is filled with whatever he thinks.

8. The Yogin's mouth is filled with whatever, blood, wine, fats, milk, ghee or oil, he thinks attentively.

9. I (Siva) shall explain the other excellent method of passing from one body to another. This passing (Samkranti) is a Yogavidya by which a man can enter into the dead body of another person.

10. The Yogin, staying in a place, free from wind, and having control over his breath and the method of postures should enter gradually to the cotton of colatropics Gigentia (Arka Plant) by means of the wind.

11. 12. He should apply the Svada Krsti method to treacle and Nimba tree. He should make an image of Sandal

wood, treacle and camphor, full of qualities and free from them. He, placing his own limbs on the limbs of the image, after doing an Anganyasa, should penetrate into it gradually.

13. First of all, that image should be shut up and then its main limbs should be shaken.

14. The image runs and comes to the presence of the Yogin who practises this method and who is devoted to Yoga.

15. He should continue to guide it again and again till it comes to its own place. He should make it walk when it falls and lies on its back with the face upwards near the Yogin.

16. He should do this practice whole-heartedly till it comes to his control. From the time when it comes under his control, the Yogin can enter into whatever he likes.

17. 18. The wise Sadhaka, passing from his own body to that of a dead man, having thrown the group of energies into the joints of the dead body like water, should fill (Akramet) every limb of the body with the energy. He should preserve his body or leave it off in this method.

19. The Yogin, who has got perfection over his aim, leaving his body, can have numberless bodies at a time undoubtedly.

20. 21. 22. 23. 24. I (Siva) shall explain another divine (Sadhana) which convinces a Sadhaka of its fruit at once, the name of which is 'Samadhanamrta' (Lit. placing of nectar) and which destroys the death of Yogins. The other name of it Candrakrsti (Lit. drawing of the moon) which

brings salvation and enjoyment within a month. The wise Sadhaka, who is clean and is fasting, who has bathed and worshipped (Siva) should place the net of Kalas (Radiances) full of Para Sakti in the moon on the second day of the bright fortnight in the month of Baisakha. The wise Sadhaka, staying in a place, which is without a support, who is attentively and peacefully identical with Siva, should see the moon till she sets. Fully absorbed in the meditation of the moon, the Sadhaka should eat his food consisting of milk.

25. A Yogin should do this practice daily till the full moon day comes. He should sleep all the night with the Meditation on the Para Sakti in the disc of the moon.

26. 27. 28. 29. At midnight of the full moon day, the Yogin, when there is no noise and everybody is asleep, sees undoubtedly the para Devi, appearing like the innumerable rays of the moon, decorated with the garland, made of the stars, bearing white clothes, ~~sms~~ besmeared with the white paste of the Sandal wood, full of the ornaments, made of pearls, beautiful full of the new youth, pleasing from all sides of which nectar is flowing, seated on the seat of a lotus flower, slumbering under the Yogic posture and staying in the disc of the moon.

30. The Yogin, who has good intellect, after pervading it with his mind, should continue to draw it till it comes to the front part of his mouth. Then he should stabilize his mind on it.

31. Then, having spread his mouth with the mind attached to its meditation and having drawn it, the Yogin should swallow it up and meditate on it in his heart again.

32. The Yogin is free from the troubles by dint of the entrance of the Para, and having got the strength like that of the Sakti, lives here till the stars and moon are on the globe.

33. The single yogin, having divided his limited self into many souls at his own will, can enjoy the worlds which are under his own control at a time.

34. 35. If he cannot meditate on the Para in the moon, on the sky, he should meditate on the reflection of the moon in water etc. as it is aforesaid.

36. Having drunk the reflection with his mind, meditating on the Para, he should sleep all the night. Thus he will get regular fruit within six months.

TWENTY-SECOND ADHIKARA.

1. O darling, I (Siva) tell you another most secret Yoga in the form of nectar, which is the best of all and which is not disclosed to anybody.

2. The name of the confidential Yoga is Surya Krsti (Lit. drawing of the sun) which yields success to the Yoginis within four months and eight days.

3. Eighth part of a "Prahara" (three hours) is said to be 'Nadika' (22½ minutes). The Yogin should practise this Sadhana with the increase of one-fourth of the time into it.

4. 5. The Yogin who has done Nyasa and has remedied cold, should practise the Yoga from sunrise to sun-set in a place where the sun is seen and which is free from man and all sorts of obstructions, in the month of Magha.

6. 7. The Yogin should place the wheels of eight spokes, six spokes and twelve spokes, full of the eight Bhairavas and compact mass of Siva and Sakti, accompanied by six seasons of the year, months and full of planets, in the disc of the sun. He should meditate on the wheel of eight spokes in the disc of the sun and other two wheels in the rays of the sun.

8. The wise Sadhaka, having fixed his mind for the time prescribed, should see the disc of the sun with his opened eyes.

9. When time passes, he, with his closed eyes, enters the world which is dark inside but free from hindrance.

10. The Yogin who has opened his eyes there, sees a form of the disc. He should continue to concentrate his mind there till he sees the tattva required.

11. Inspite of the disappearance of the tattva, the Yogin, meditating on the tattva, should stay there for the remaining period of time O Devi, within a month, the tattva is stabilized.

12. After two months, he sees the tattva everywhere without doubt. After three months, he sees the tattva covered by the disc of the sun.

13. In the end of the time-limit prescribed for, he sees Paramesa in the wheel in the middle of the disc of the sun in the month of 'Jetha'.

14. Having drawn the tattva found out, he should take it to the mouth in order to establish it there. As already cited, he, after drinking it, should remain quite calm.

15. When the Yogin, on uniting his self with it for a moment, stays, he leaves the earth, O Devi.

16. In accordance with this method, in the presence of the people, who see there, the Lord of the Yogins identified with the sun, goes away O Devi.

17. He fails nowhere from Siva State to earth tattva. Having got abundant enjoyment, he is absorbed in the tattva which is highly transcendental.

18. It is Khecari Cakra (a wheel to fly in thesky) which is explained with its secret in Siddha Yogisvari Tantra and by which a man occupies a posture of flying in the sky.

19. The man, who has control over himself, meditating on his own body in the form of a wheel in its exterior and interior gets aforesaid fruit.

20. 21. The wise Sadhaka, on stabilising his mind on his forehead, uttering Malini from 'Pha' to 'Na' in reverse, with the application of 'au', leaves the earth atonce. The Yogin practising thus for a month, moves on the earth like a wheel.

22. In a moment he touches earth and at another moment the sky. He utters the sound just like that of a female jackal. He moves round in a circle and flaps.

23. 24. He does many postures and speaks innumerable languages. After six months, the Yogin, on leaving the earth, having firm senses and fully absorbed in 'Samadhi' stays in the sky in the form of a hand and sees a great number of the female attendants on siva, consisting of various forms.

25. After one year, the Yogin, in the presence of

the people who see him, illuminating directions becomes equal to the female attendants on Siva.

26. He goes from the earth and becomes a ruler of the Yoginis moving in the sky. According to the Yogini Tantra, it is said to be as 'Khecari' Mudra (Posture).

27. 28. 29. An alert and wise Yogin, who has protected himself in the thick darkness, on waking three days and nights and on worshipping Mahesvara on the fourth day in the beginning of the night, should stabilize his mind between two eyes brows. Thus the Yogin seated on a beautiful seat, sees the light, The Yogin should practise this process continuously.

30. 31. In a month, the Yogin sees the thing lying in the interior of the house. In two and three months, he sees everything outside and in a city respectively. In four and five months he sees things in the country and in the whole globe. Within six months, he sees the earth full of holes.

32. 33. 34. With a year, the Yogin has the position of all-knowership, sees all that is in the pervasion of the group of Yoginis and Siddhas and becomes equal to them.

On leaving aside various dots the Yogins standing on the seat of "Svastika" should meditate on the pure form of Siva. With this process, he attains all fruits aforesaid by this method also.

TWENTY-THIRD ADHIKARA.

1. After this, I (Siva) shall explain to you the most secret Yoga, which brings fruits to the Yogins in order to show their success in it.

2. The Yogin, after doing the Nyasa, already

mentioned, should place his mind in his ear in a place, which has no wind or little wind and which is free from outer noises.

3. The Yogin then heard a clear sound like that of a purified bell-metal beaten again and again.

4. 5. Having heard the same sound O Mahadevi, the Sadhaka is freed from all deeds, good and bad. The Yogin, after concentrating his mind there for six months, know the sounds of birds clearly and without effort. After one year, he has the knowledge of hearing from a distance.

6. There is no wonder if he attains all desires within three years. All this is an accomplishment without any difficulty.

7. 8. After doing the nyasa aforesaid, a Sadhaka, with his back towards the sun and supported by a stand, should see his shadow unobstructed and come out of the wick of smoke above his forehead with mind fully absorbed into it, in the month of Pohá.

9. As soon as a Yogin becomes fully absorbed in it, he attains great fruit (Vitti).

10. Then he sees a great splendour which appears like the rays of the sun and the sight of which destroys all sins.

11. When the Yogin practises this light for one month, the light spreads everywhere and he sees all the directions full of the lines of the flames.

12. A Yogin, doing the practice of this Yoga for six months, obtains all knowership. By one year's practice, he has the divine body and enjoys the earth like Siva.

13. 14. 15. 16. 17. (Now) classes of certain mantras, which hold an eternal and first place are explained. The first group of the five letters, viz., Hrim, Kslam, Ksvim, Vam, Ksam is called the first 'Pancaka'. The other group of the five letters i.e. Ham, Yam, Ram, Lam Vam, is called the second Pancaka. On either side of the Karnika, the two group of eight letters, that is, Rim, Rim, Lrim, Lrim, Om aum, Hah, Am (should be placed). In the petals, letters from 'Ka' to 'Bha' and five letters - Ham, Ham, Him. Him, Hum, on the sides of the petals, the Saktis with their proper names should be placed. On the Mandala, prepared by the three Saktis (Para, Parapara, Apara) the very subtle form of Preta (Siva) should be placed. The peaks of the Sula, the word 'gra' should be placed, in addition to the above mentioned classes, the following classes of Mantra, Namah, Svaha, Vasat, Hum, Vausat and "Phat" should be used in the Yogas, the formation of which is now mentioned.

18. 19. The abhinnayoni Malini should be meditated on in all the expiatory rites. A Sadhaka is allowed to meditate on even on the Bhinna Yoni Malini, which is excessively strong. He is also allowed to concentrate on the Abhinna Yoni Malini, which is weak-bodied. O dear Parvati, if once the japa of the Malini is begun by a Sadhaka, having control over his mental movements, it should be three or even more than this.

20. I (Siva) shall explain its application, which gives pleasure and success to those who are in the habit of wandering in the fields and the places outside.

21. The Words 'Nasa Mahaprana, Danda' and 'Guhya' represent four letters I E, I Ha Kha and 'Sa', which should be accompanied by a dot. The mantra is called 'Dvyaksara

Vidya' the form of which is 'Im, Ham, Kham, Sam'.

22. A Sadhaka of pleasing intellect, who has served the above mentioned 'Dvyaksra Mantra' with the prescribed method, should wander in the places and the fields for the sake of success. O Parvati, saluted by the brave persons, there is no use of wandering without the Mantra.

23, 24, 25, 26, 27. On reaching the place (where he desires to meditate on the Mantra), the Sadhaka should cover his self and the place by the 'Dyaksara Vidya' which appears like a red thread. He should be attentive to his purpose outwardly and inwardly. The Yoginis of dreadful strength come to the place and give their own particulars. By the mere possession of the particulars, O noble Parvati, he becomes equal to them (Yoginis) and enjoys various luxuries to his heart's content. Or he should utter the 'Dvyaksara Mantra' one lakh times, and should do its tarpana one tenth. This Sadhana can be applied for ordinary works. A mere utterance of the Dvyaksara Vidya destroys poison.

28. This Dvyaksara Vidya moves like a wheel. A Sadhaka should meditate on this Vidya of real colour which is full of the activities of inlet and outlet and which is free from its ordinary forms, such as Vindu and Nada in the middle of the Yoni.

29. Practice of this Yoga with an attentive mind, makes a Sadhaka strong (His sexual energies increase) and he is able to agitate even urvasi by the amorous plays such as Sanghata, Vighata and 'Akuncana'.

30. The Dvyaksara vidya pleased by the lotus flower and shriphala brings wealth to the Sadhaka who has served it by three lakh of japa.

31. The Dvyaksara Devi seated on the sixfold seat, accomplished by the method above mentioned, brings all sorts of Siddhis to those who are utterers of the Mantra:

32. A wise Sadhaka should offer a sixfold seat to all the Cakras without the Sula Padma Vidhi, Navatmaka and Saptaka Mantra.

33. With the application of the 'Hrdvija' (Sauh) the great Mudra (Khecari) should be used for this purpose.

I (Siva) shall explain 'another Svapna Jnana Prayoga'.

34. 35. O Devi, if a Sadhaka is identical with the wheel of heart attentively at night for one month, whatever he sees in his dream comes true. He should be regular in the matter of time limit.

36, 37, 38. Whatever (good or bad) a Sadhaka sees in his dream in the first, second, third and the fourth (Arunodaya Vela) Parts of the night will be true respectively by the practice of one year, six months, three months and ten days. By this Yoga, he is able to foretell whether he himself or other will succeed in such and such a work or not. This Supta Jnana Yoga should be applied when the need of it arises. O Devi, Philosophy of Siddhayogisvari Tantra is explained.

39. 40. There is no philosophy better than that of the Siddha Yogīshvari tantra in the world, from earth to Siva. One, who knows it really, is undoubtedly Siva. To place the dust of his feet on the head, destroys sins. On hearing this, Mahadevi (Parvati) was highly contended.

41. 42. Thus she saluted Him again and again and asked Him for pardon. This is Malini Vijayottara Tantra,

which I (Kartikeya) told you (Santkumara etc.). The Devi has told me this best Yoga. You should also not tell this great one to those who are not your disciples.

43. This Yoga should not be explained to the disciples of others without examining them. It should be given only to those who are busy in the Yogic practices, humble, obedient and who are entirely devoted to Siva.

The sages having learned this Jnana Yoga from Kartikeya and having practised it, have accomplished great success.

VII. NOTES ON THE TEXT.

FIRST ADHIKARA.

NOTES.

Verse 1 : The term 'Jnana Candra' in the text means cit or Cit Sakti for which no english term is equivalent. The word is translated by 'consciousness' everywhere.

The word 'Mukha' means the Sakti of Siva (Cf. Saivi mukhamehocyate, V.Bhai).

The 'Jagadananda' in the text refers to the ultimate Reality, T.A. lst. A. Com. lst. verse. Besides, it also refers to the one and last of the six stages of pleasure, viz., Nijananda, Parananda, Brahmand, Mahananda, cidananda, and Jagadananda. The stage is totally free from all differentiations and it represents the state of Parahanta.

The conception "Cit" or "Cit Sakti" in Indian Philosophy is unique. The Western thinkers have reduced the phenomenal appearance into Will, Idea, Intention or Imagination. But it is Indian Philosophy which has reduced the whole creation into the concept of "Cit" (consciousness) which pervades all the universe in the form of consciousness sub-consciousness and unconsciousness. Thus the visible world in its root as well as in its manifestation is consciousness. This idea is referred to by the word "Maricayah" (Rays) in the text, which belong to Siva, who is said to be "The moon of knowledge" (Jnana Candra). As the rays of the moon are not different from her, similarly

Sakti or power of Siva is not different from the powerholder (Saktiman). Thus Siva the male principle, in its quiescent state is whole and absolute, but in its manifested State, it becomes Sakti, which is part and parcel of its nature. The whole, though Sakti as a part is separated from it, still remains whole or full (Purna). Its fullness never ceases. The one becomes many in its active state but at the same time it holds its oneness and perfection. The same idea is explained in 'Saktayosya Jagatsarvam".

Verse 3. Siva Sakti unmukhi Karana - to be inspired by Sakti holds an important place in the Trika Philosophy of Kashmir. The other Philosophical scholars of India also stress on this inspiration and call it "Divine grace" which is not different from the Sanskrit words"Anugraha" and "Anukampa". For the spiritual realisation, divine grace is highly essential. Saiva and Sakta philosophers of India call it 'Sakti' which assumes many forms and produces diversification of the unity of Lord Siva. It is this Sakti that lies united with Siva in His repose in its latent form and is inactive. In its potent form, it acts and manifests the whole universe. The Sakti as a power or energy is everywhere. This Sakti shining in us is intuition that it inspires man to understand the highest goal and makes him realise the truth of truths. This intuition is different from reason which belongs to the World of senses. It has no hold over superhuman objects. When reason is illumined by Sakti or by the grace of God, it becomes intuition and is denoted by many terms such as Saksatkara, darsana and Anubhava etc. The Upanisads call it 'Agrya Buddhi" in the verse "Drsyate Tvagrya Buddhya Suksmaya Suksmadarsibhih" (The universal self is perceived through their penetrating and subtle intellect by the men of subtle perception). Srimad Bhagavat

Gita names it 'Buddhiyoga' in the tenth verse of the Book X "Dadami buddhiyogam tam Yena Mamupayanti te". (I give my devotees the Yoga of wisdom through which they come to me).

This divine inspiration, in its highest form, is regarded as 'Rudra Sakti Samavesa" (Unification with the Sakti of Rudra or Siva) or simply "Saktipata" (For the detailed information T.A. 13th A and Ma Vijayottara Tantra 1st. adhi. 42, 43 and 44).

Verse 7. Saivism and Saktism equally lay stress on the doctrine of enjoyment-Salvation (Bhukti-Muktivada). The manifested universe, which is produced by Maya according to the philosophy of Vedanta, is transitory and ephemeral. The Saivas and Saktas do not deny it. It is the manifestation of the Sakti, which belong to Siva and therefore, it is real. "As waves of water, flames of the fire and rays of the sun are not different from water, fire and the sun respectively, similarly the diversified universe is not different from the Bhairava". V.Bhai, 110. All the objects of the senses and enjoyments of the World, we see, are enlightened by Siva. He is everywhere, hence his product is also real and enjoyable. The liberation, according to Saiva philosopher, is not other than the expansion of consciousness (Cit Sakti) of Siva. The enjoyment of wordly things does not stand in the way of spiritual realization. Therefore, the Saiva Philosophy treats enjoyment and liberation alike.

The enjoyer (Bhoktr) has changed himself into the form of the enjoyable things (Bhogya). Thus the enjoyment of the sensuous things cannot produce any obstruction in the way of the mataphysical reality as the enjoyer and the enjoyable are one and the same. (T.A. 9th. A., Com. page 172).

There is nothing impure in this world which is the finitisation of the infinite. The world is real and enjoyable. (T.A., 4th. A., page 268).

Verse 13 and 14. The term 'Aghora' from which Siva learns the contents of Siddhayogisvari Tantra means Supreme Reality free from space and time. It is the state of transcendency and represents as united whole of Siva and Sakti (Siva-Sakti-Samarasya). It also implies the Supreme State of Sabda (sound) of undistinguished form. As a matt of fact, the Sabda, in its unmanifested form, is consciousness.

The Mr. T. 1st. Ve. 1st. P.22, has explained Aghora in the sense of Mahesvara (Niskala or transcendent Siva) who is said to be consciousness (avabodha Rupa) and from whom all words (Sabdas) evolve.

From the Tantrika point of view, this state of subtle Sabda is called "Para Vak". The Vaiyakaranas rege it as Sphota or subtle unit of Sabda, from which all articulate sounds proceed. Ordinarily we can call it Sabda Brahman. In all respects, its infinitude cannot be questioned.

Verse 15. The meanings of the word "Anu" in tl text are not clear as it is included in the group of acce able principles. Undoubtedly everywhere, anu implies re lation with Mala (impurity) which belongs to the other group (avoidable), viz., Sakala and pralayakala. Theref it should be noted that the term "Anu" likely stands for the Vijnakala due to its inclusion in the acceptable tatt Besides, the Vijnakala pramata is superior to Sakala and pralayakala pramatrs which are bound by two and three ta respectively, while the former has only one Mala (anavame

Verse 16. In the verse, three impurities Anava, Karma and Mayiya Mala, which veil the real nature of Siva, are mentioned. The Anava Mala is most important of all the three because the whole process of creation depends on it.

The nature of the Anava mala is regarded as obscuration of the essential characteristics of Siva, which are consciousness and freedom. Veiling of the nature of Siva, is caused by his own will. T.Sa. mentions that the Anava mala is not different from the will of Siva, which conceals his chief feature, (Cf. Soyam Malah Paramesvarasya Svatma Pracchadaneccchato Nanyat Kincidasti, T.Sa. 8th. A.).

The mala is of two kinds. The first kind is that when the conscious nature of Siva loses its freedom (Svatantrya). The Vijnakala pramata represents this kind because it is consciousness devoid from freedom (Cf. Vijnanam Bodhatmakam Rupam Kevalam (Svatantrya Rahitamasya asti iti Vijnanakevali (T.A. 9th. A Comm 91).

The second kind of the Mala is that when freedom free from consciousness remains.

In the first kind Jnana predominates but it has no freedom. In the second kind, there is freedom but consciousness disappears.

The second Mala is Karma (related to Karma) Mala which appears in the form of the enjoyment of the bad deeds. This Mala is mainly said to be the cause of the world and degrades Anus till the next dissolution takes place.

The third Mala is Maya Mala, which appears as body and the world. The illusion of the wordly things deludes the anus and they get themselves attached to the showy world for innumerable centuries. T.A. 1st A. Com. 24.

The doctrine of the three impurities is specially connected with the seven Pramatrs, Sakala, Pralayakala, Vijnanakala, Mantra, Mantresvara, Mantramahesvara, and Siva. To understand the proper function of the Malas in the gradual ascent of a spiritual seeker, a brief description of the seven Pramatrs (experiencers) in ascending order is necessary.

Sakal Pramata (The worst form of the individual self) possesses all the three Malas already cited and thinks that the objects of this universe are the only aim of life. He is at a loss to distinguish between the subjective and the objective aim of the life. The subjective stage is far from his approach. He misunderstands his objective life as subjective one. He is fully involved in the tattvas from the earth to the Kala tattva. This Pramata wanders in the tattvas and thinks them as a subjective Reality owing to the taints which hav entangled him into the tattvas, Siva, the highest measurer, in the form of a lower Pramata, that is Sakala Pramata, forgets His real state and remains involved in the Mundane objects for centuries. The Pramata cannot rise high unless the wonderful Sakti-Pata takes place and elevates him.

In short, the Sakala Pramata represents the materialistic state and regards the nonself as self (Anatmani Atmabhava).

Pralayakala Pramata has two Malas, Karma and Mayamala and represents a bit higher state than that of the Sakala. The Pramata is totally free from all the tattvas except Maya wherein it remains involved until the new creation takes place. The transformation of the Pramatr into the status of the vijnanakala is not possible unless the Karma mala, the duration of which is upto Māya tattva,

is removed.

3. The Vijnanakala Pramata is free from Karma and Maya Mala and has only one mala, anava. As regards its association with the various tattvas, it is free from all the impure principles. The status assigned to this state is intermediary because its territory is beyond the Maya-tattava and below the Su. Vidya state (Cf. Mayordhvam Suddhavidyadhah. T.A. 9th A).

The Vijnanakala Stage is just like a middling stair-case, from which the spiritual journey is said to be easily accessible. The Pramata knows the conscious nature of Siva temporarily. The cause of this waving state is anava due to which, the Pramata cannot attain perfection in its self-realisation.

The Vijnanakala Pramata is superior to those already mentioned, in two respects. Firstly it has only one mala and secondly this Mala is also desirous to be destroyed (Didhvansisu).

4. Mantra Pramata is a higher stage. It is free from all taints except the Anava Mala which is also being destroyed (Dhvamsamana). In Vijnanakala Pramata, Anava Mala is desirous of being destroyed but here it is under the power of being actually destroyed.

The two qualities or aspects, i.e., Prakasa, (Manifesting aspects) and Vimarsa (the manifested aspect) are balanced in this Pramata and this is the state of Pure Path, i.e. Suddha Vidya in which 'I' (Aham) and 'This' (Idam are equally balanced. In other words, the subjective and the objective tendency of the Pramata are equal. The state is technically called Samadhrtatulaputa Nyaya which means balance of the pans of the scale. The exterior vyuthana

and inferior (Samadhi) tendency of the measurer is in a perfectly balanced state. The infinite state is still out of his approach. The Pramata sometimes feels perturbed owing to the Vyutthana and at other he is quite calm on account of the Samadhi state. His wavering state has not disappeared totally as the two States (Vikalpa and Samadhi) have their separability and activity.

5. The Mantresvara Pramata is a higher state than that of the Mantra state. The Anava Mala is destroyed (Dhvasta). The objective tendency of the Pramata is more active than the subjective one. The stress lies on "This" (Idam) and not on 'I' (Aham). The state corresponds to Isvara tattva which the diversity dominates for the time being. The idea of "This or That" (Idam Bhava) has not yet totally disappeared. This universal consciousness is more bent towards the objective world than to the subjective one. The Pramata obtains the capacity of doing good and harm (Sapanugrahakaryesu Saktata) (T.A. 13th A.V. 185) but the state of Siva Pramata is still distant.

6. Mantramahesvara is the last but one, i.e., Siva. In this stage the least differentiation of the universe or in other words the idea of the separation of the world from himself which was more active in the Mantresvara state, a bit fades away. Though the idea of I-ness (Ahambhava) prevails more rapidly and actively, the idea of 'This' (Idam Bhava) has not yet died out absolutely. There is emphasis on the 'I' out of the two terms "I" (Aham) and "This" (Idam). Oneness of Siva is yet to be realised.

7. Siva Pramata is the last and final state, which has been said to be the ultimate Reality in this philosophy. All sorts of differences, as measurable (Prameya) and measurer (Pramata) disappear. The state of the Prameya

(Premaya Bhumika) is absolutely involved in the state of the measurer (Pramatr Bhumika). Both of them become one. It is a non-dual state (Abhedavastha). The Pramata realises his real nature, that is, the universal consciousness. The free will (Svantantrya Sakti) of Lord Siva, which has contracted His qualities and reduced Him into Manifoldness (Anekata) expands and brings Him into oneness. The aspirant cannot feel this state of Sivahood in the physical frame of his body. So he has to part with his physical being, before he attained the supreme realization.

The following table shows where Pramata stands in respect of the tattvas and the malas:-

THE TABLE OF SEVEN PRAMATRS.

The name of Pramata.	The name of the Tattva in which the Pramata is involved.	The name of the Mala which the Pramata has.	The position of Mala.
Sakala-Pramata	From Kala to earth in reverse order, i.e.,	1. Anava Mala. 2. Karma Mala. 3. Maya Mala.	Active State.
	Great elements 5		
	Tanmatras. 5		
	Action senses 5		
	Knowledge sense. 5		
	Antahkarana 3		
	Prakrti 1		
	Purusa 1		
	Sixfold sheath 6		
Pralayakala	Maya Tattva	1. Anava Mala 2. Karama Mala	Active.

...anakala	Maha Maya	1. Anava Mala	(The Didhvamsisu) State. The Pramata desires to be destroyed.
...tra	Suddha Vidya	1. Anva Mala	Dhvansamana (going to be destroy -ed).
...ntresvara	Isvara Tattva	1. Anava Mala	Dhvasta (Destroyed).
...ntramahes- ...ra.	Sada Siva Tattva.	1. Anava Mala	Dhvastatara (Destroyed a bit more).
...iva	Siva Tattva	1. No Mala	Dhvastatama (totally destroyed).

Verse 18. The two terms 'Sakala' and 'Niskala' mentioned in the verse mean Visvamaya (immanental) and visvattirna (transcendent) nature of Siva. Visvamaya state of Siva implies his free will while the Visvottirna refers to his consciousness. His Sakti, in its unmanifested form, has also the same attributes.

Verse 19. In the verse the process of creation is mentioned. The transcendent Siva, by his free will, creates eight Vidyesvaras aghora, paramaghora etc. In the place of this group, Mr.T.1.4 mentions Ananta, Suksma, Sivottama, Ekanetra, Eka rudra etc. T.A. 8th A also follows this order.

As a matter of fact, this group of eight lords are said to be creators of the impure road (Asuddhavadhvan) while Siva is a ruler of the pure path (Cf. Suddhva Dhvani

Sivah Karta Prokto nanto Site Prabhuh T.A. 8th.). The group of the eight Mantramahesvaras is accompanied by the nine Saktis Vama etc. and the Seven Karores of the Mantras.

This first creation of Siva, though has the characteristics, consciousness (Jnana) and Sakti (freedom) which are found in Siva himself, but it cannot deserve to have the status of its Lord due to the ignorance (Asu Vidya) which is also found in it.

As regards the nature of these Vidyesvaras, Mr. T. clearly mentions that they are a bit below the position of Paramesvara and are said to be servants (Niyojya) of Siva (Cf. adhikara Mala Vasesat Kincit Ana vaptaparamesvarasamya ityasyaite preryah Mr. I 4, 4, Comm).

As Mantra-mahesvaras are servants of Siva, similarly mantras are also servants (Niyojya) of apara Mantresvaras which are under the Paramantresvaras.

We should note that this state of a ruler and the ruled (Preraka preryabhava) continues in the process of creation.

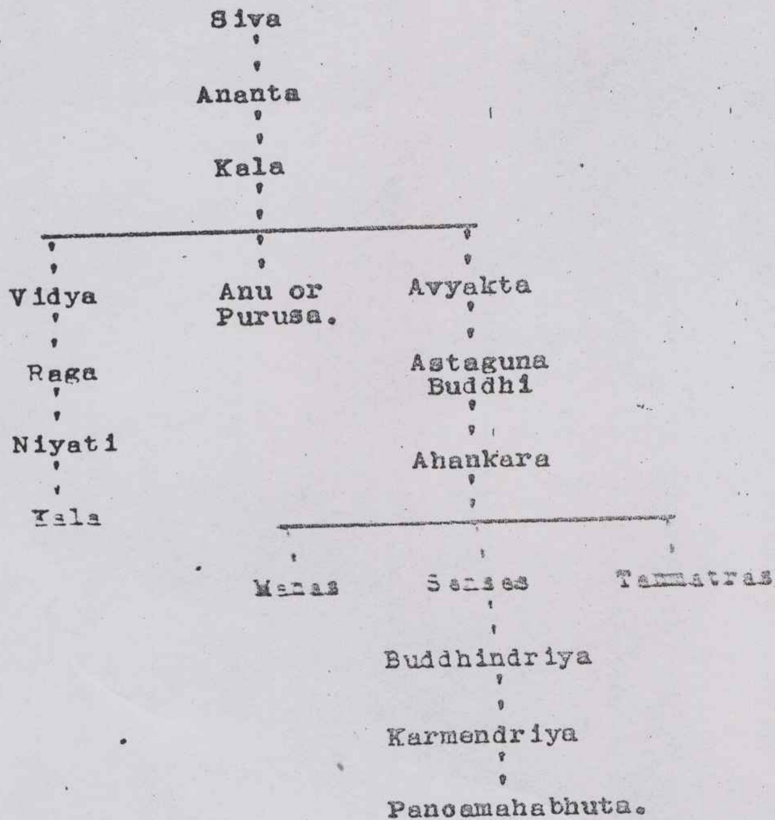
Verse 21. The number of seven crore mantras is divided into two parts. The first half of the mantras is sent to universe to be used by Sadhakas for their self-realisation.

The remaining half is reserved by Siva to be utilized by his own will at any time.

Verse 22. The mention of two Pramatrs, that is, Vijnanakala and Pralayakala, points out that the Sakala Pramatr has no place in the spiritual realisation according to the Saiva faith. The position of the Vijnanakala is superior to that of Pralayakala because the former has only

one Mala called Anava and the latter contains two.

Verse 26, 27. The process of creation, according to Ma, is mentioned here. As it is already stated that Paramesa, first of all, creates Ananta, Sivottama etc. eight lords. They, through Maya create Kala from which three classes of Tattvas proceed. In the following chart the process of the categorical development is given:-



Verse 37. The form of the Mantra-mahesvaras is described just like the thumb (Angusthamatra) which refers to the Kala (Sakti).

Mr. T. mentions the number of the Mantramahesvara one hundred and eighteen and their body is made of Mala (Cf. Kaladyarabdha Dehanam Karotyastadasadhikam, Mr. T. I 4, 9). It is the aparamantresvara class that has got the

body made of Kala.

Verse 42, 43. The author has referred to the doctrine of Sakti-pata or divine grace in the verses. T.A. has mentioned nine kinds of Sakti-Pata but here only three are stated,

The first kind of Sakti-Pata"tivra tivra" cannot be experienced by a physical being. As soon as this Sakti comes, the Sadhaka breathes his last and is identified with Siva. In the 2nd kind madhyativra, the Sadhaka enjoys the world and after it, he becomes one with the supreme Reality. According to the third kind, called Mandativra, the Sadhaka is inspired to obtain this Yoga and consequently is taken to a good preceptor to have a spiritual inspiration from him.

In the Saiva Tantras, the divine grace is emphatically declared as a means to spiritualise Sadhakas. Direct or indirect intervention of Sakti is entirely needful to a seeker of truth. Diksa, a religious rite, held as 'Significant' by the Saiva system is a fundamental factor that helps to create Sakti in the body of Sadhakas. The success of a Sadhaka in his spiritual plane is absolutely dependent on the quantity and the quality of the Sakti-Pata that appears directly or indirectly (T.A. 13th. A).

Verse 46. The term 'Yoga-Diksa' means a rite which has its own importance in the Saiva school. As a matter of fact, Diksa (initiation) is divided into two kinds, Jnanadiksa and Kriya Diksa (Yogadiksa). The first kind is connected with the intellect of an aspirant. It intellectually purifies and properly equips him for the second diksa which is also classified as "Sodhani" and "Yojani". The function of the former is negative as it purges the physical being, full of impurities. The second

kind actually unifies the spirit of the Sadhaka with the Supreme Reality.

SECOND ADHIKARA.

N O T E S.

Verses 2-7. In the verses, various Dharanas (concentrations), regarded as essential parts of the Tantrika Sadhana, are elaborately mentioned. The author has pointed out the process of the gradual ascent for self-realisation. The basis of this Sadhana is the seven grades (Sapta Pramatr Bhumikas) of Siva. The names of the grades (Sakala, Pralayakala etc.) are already explained in the notes on the 16th verse of the First Ashikara.

It is the state of creation and a Pramatr never remains without his Sakti. Thus in connection with these Dharanas, seven Saktis with their seven Pramatrs should also be taken into consideration.

Form (Svârupa) is also intimately associated with the Dharanas. It is the form on which a Pramatr meditates. By form, we must take the essential nature of a thing. Everything, apart from its surfacial form (Svarupa) has its real nature which the philosophers of the Saiva school call consciousness (Citi). Every object of universe, though outwardly it may appear in various forms due to names and appearances (nama Rupa), is, in its essence, consciousness (Cidrupa). For example, man, apart from his physical form, is cit Svarupa. Similarly the earth (Prthivi) apart from its nature of dullness (Jadatva) is Sivasvarupa in its essential form.

To take the real form of an object in the process of Dharana is a significant element of the tantrika Sadhana

implied by the seven methods mentioned in the above slokas.

The whole number of the Pancadasavidhi is fifteen, i.e., seven Pramatrs, seven their Saktis and one Svarupa (object) on which Pramatrs meditate.

The founders of the school, keeping the trichotomy in view, have reduced one pramatr with his sakti into svarupa gradually in ascending order and reached the final Dharana called trividhi in which mantramahesvara Pramata is understood as Svarupa and Siva with his Sakti is regarded as Pramata.

All these seven methods refer to differentiation regarded as the state of Matr-Mana-Meya. By Pramatr, Mana and Meya, we mean Siva, Sakti and Nara respectively.

The Saiva school of thought follows the method of the Tantrika Sadhana which lays much emphasis on the gross materials to reach the subtle or supreme Reality. It finds out the Infinite through the finite.

To comprehend the whole scheme of the seven methods, it is helpful to arrange the various tattvas in four groups laid down in descending order:-

First group - 1. Siva, 2. Sakti, 3. Sadasiva, 4. Isvaratattva, 5. Suddha Vidya. This group of the five tattvas is termed as Suddha Varga. In this class, Siva chiefly prevails. It is also termed as a pure path (Suddha adhva) in which Siva is all in all second group. 6-Maya, from this tattva onward the impure road begins. A bit superior to this principle is Mahamaya, which has intentionally been eliminated from the Scheme of the tattvas by the Malini School as it plays no important role in the same. This group is mentioned as pure and impure (Suddha

(Suddha).

<u>Third Group.</u> 7 Purusa, 8 Kala, 9 Raga, 10 avidya 11 Kala, 12 Niyati. Out of this group of the six categories, Purusa is an independent principle and the other five are his aspects. This group of the five tattvas including the Maya Tattwa is said to be six sheaths (Sat Kancuka). This group is also impure but not as impure as the other earth etc. are.

<u>Fourth group.</u> 13 Prakrti, 12 mind (Manas), 15 intellect (Budhi), 16 Ahankara, 21 five knowledge senses. 26 Five action senses. 31 Five subtle elements (Tanmatras). 36 Five gross elements.

The first and the lowest method from which the Sadhaka has to start, is the fifteenfold method, in which the seven measurers, their seven Saktis and the one object on which the measures with their Saktis meditate are included. For example, the earth or any other principle from the earth to the Prakrti is an object of meditation, which has technically been termed form (Svarupa). It is on this Svarupa that the seven Pramatrs and the seven their Saktis meditate. Thus the components of this Dharana are fifteen in number. This method is the lowest and is applied to the 4th group of beginning from the earth to the Prakrti (the whole number of the principles is twenty four) in ascending order.

In the thirteenfold method which is applicable to the third group beginning from the Kala tattva to the Purusa, there is one Svarupa or Prameya. The six Pramatrs with their Saktis are merged in the object or Prameya. Hence the whole number is thirteen. In this Vidhi Pralaya kala Pramata predominates and the Sakala measurer who was mainly predominating in the Pancadasa vidhi assumes the

form of Meya (measurable) and his Sakti follows him. It is trayodasa vidhi.

In the elevenfold method the Pralayakala who was measurer in the trayodesa vidhi becomes an object of the meditation (Meya) and the vijnana Kala occupies the form of the main Pramatr. Besides, this method is also applicable to the Maya Tattva when it is measurable. The merger of the Pralayakala Pramata along with Sakti which is mana (measure) should also be understood in this Vidhi.

Ninefold science holds the Mantra as a Main measurer, whose Svarupa is Vijnanakala with his Sakti. Thus Vijnanakala and his Sakti become one. The merging of the Vijnanakala along his Sakti into Svarupa makes this Dharana, consisting of the four Pramatrs, four their Saktis and one object .

Sevenfold method has one Svarupa, one Pramatr who is mantresvara, as a chief pramatr with his Sakti. The other superior measurers also continue to follow him.

In the fivefold method, the Mantresvara is Svarupa or Prameya, Mantramahesvara with his Sakti and Siva with His Sakti are measurers. Thus the whole number is five.

It would not be out of place to mention here that the three methods from seven to three Vidhi, that is sevenfold method, fivefold method and threefold method are pure methods as they concern the pure group and therefore svarupa or Prameya in them is also pure. The measurers have to meditate on the pure Prameya (measurable).

In the threefold science, Mantramahesvara is Prameya and Siva with his Sakti is Pramatr. The significance of the triple Philosophy lies in his last method

which shows the three Tattvas, i.e., Mantra Mahesvara (Prameya, Sakti (mana and Siva all of which are the symbols of the individual self (Nara) Sakti and Siva respectively. (Nara Sakti Sivatmakam Trikam).

Thus the diversification begins from Siva and reaches upto earth in descending order. The Sadhaka begins his Sadhana from the lowest principle, i.e., earth and attains Siva state gradually in the long run in the ascending order. All the methods above mentioned are tabulated below:-

The table of the seven methods (Pancadasyadi Dharanas).

...rupa	Pramatr	Pramatr Sakti	The name of Vidhi.	Total of the tattvas.	
...ther (Sakala ...ra) on the ... ...r ...tes.	1.Sakala Pramatr.	1. Sakti.	Fifteenfold Method (Panca dasa vidhi).	Swarupa	1
	2.Pralayakala	2. Sakti.		Pramatrs	7
	3.Vijnanakala	3. Sakti.		Their Saktis	7
	4.Mantra.	4. Sakti.			15
	5.Mantresvara	5. Sakti.			
	6. Mantramahe -svara.	6. Sakti.			
	7. Siva.	7. Sakti.			
... who ...remata ...oa ...idhi.	1.Pralayakala	1. Sakti.	Thirteenfold method (Trayodasa Vidhi)	Svarupa	1
	2.Vijnanakala	2. Sakti.		Pramatrs	6
	3.Mantra.	3. Sakti.		Their Saktis	6
	4.Mantresvara	4. Sakti.			13
	5.Mantramahe-svara.	5. Sakti.			
	6.Siva.	6. Sakti.			

alayakala o was amatr in e Trayo-sa Vidhi.	1.Pralayakala 2.Vijnanakala 3.Mantresvara 4.Mantramahes-vara. 5.Siva.	1. Sakti. 2. Sakti. 3. Sakti. 4. Sakti. 5. Sakti.	Ninefold method (Nava Vidhi)	Svarupa 1 Pramatrs 4 Their Saktis 4 -- 9
antra, who as Pramata the Nava idhi.	1.Mantresvara 2.Mantramahes-vara. 3.Siva.	1.Sakti. 2.Sakti. 3.Sakti.	Sevenfold Method (Sapta Vidhi).	Svarupa 1 Pramatrs 3 Their Saktis 3 - 7
antresvara, ho was ramatr in he Sapt-idhi.	1.Mantra Mahe-svara. 2.Siva.	1.Sakti. 2.Sakti.	Fivefold Method ~~(Sapta~~ (Panca Vidhi)	Svarupa 1 Pramatrs 2 Their Saktis 2 - 5
antresvara who was pra-matr in the ivefold idhi.	1.Siva.	1.Sakti. 2.Sakti.	Threefold Method.	Svarupa 1 Pramatrs 1 Their Saktis 1 - 3

Verse 10. The position of a Guru is very important in the Saiva School of thought. In most cases, he is regarded as Siva. A Sadhaka cannot attain the status of Parama Siva in the Supreme state, unless he is unified with the Sakti. The latter cannot be united with the former if a preceptor does not help him. For the process of liberation, Guru, Diksa and Sakti-Pata are indispensable. These three factors are interrelated.

The significance of the Guru lies in the fact that he purifies the physical being of an aspirant by Sadhani Diksa. In the pure self of the Sadhaka, Sakti enters and helps the preceptor to transform the Sadheka into supreme

Reality by means of Yojani diksa.

In some cases, without the help of the human guru a Sadhaka is directly transformed to the state of Supreme Reality. Due to these rare cases, we should not under-estimate the high status of Guru. This sort of spiritua-lisation of a Sadhaka must be taken as preceded by the divine Guru that is Siva. In any case, the high position of the Guru cannot be denied.

Verse 17. The term 'Rudra Saktisamavesa' implies the well-known doctrine of Sakti-pata understood as essen-tial key for self-realisation throughout the school of Saiva Sadhana. According to Saiva canons, one Siva appears as many by means of his own free will.

As infinite Siva is finitised by His own freedom, similarly He becomes infinite from his finite forms by his own Sakti. According to the Saiva canons, the freedom or Svantantrya Sakti of Siva plays a double role. In both cases, one Sakti is called by two different names. When it abscurates the essential nature of Siva, and makes him a Pasu (animal) it is Roddhri Sakti. The other Sakti is termed Vikasini or Santa, due to which the Pasu or the bound (Baddha) is transformed to the state of Supreme Reality.

In accordance with the Saiva Scheme of Liberation, no Sadhaka is enabled to attain the status of Siva State, unless the Sakti intervenes and helps him in his spiritua-lisation.

This intervening of Sakti or Sakti-Pata can appear in a Sadhaka of an impure and pure state. Ma., for the appearance of Sakti, has collectively mentioned five states of a Su. and Su-Adhva. A Sadhaka of the state of Panca

Mahabhuta, tattvas, atman, mantra and Sakti can be unified with the Sakti called 'Santa' and hence the Sastra has classified the Rudra Sakti Samavesa into five kinds, which again are arranged into Subdivisions.

18. 19. 20. In the verse previous to this 18th verse, the entrance (Samavesa) of the Siva-Sakti is described as it has five kinds. The five kinds are also mentioned there. Objections is raised that the separate mention of the Sakti Samavesa serves no purpose, because, all the Tattvas Bhuta etc. fall under the categories, therefore, only one Samavesa i.e., Tattva Samavesa will suffice. In the word 'Tattva' all these separately mentioned tattvas are included. The objection is removed. By the separate mention of these tattvas, the author means to lay emphasis on the principles and show their primary importance in the Samavesa.

Besides, the other point of objection is the mention of the thirty kinds of the tattva Samavesa as the Tattvas are thirty. In the philosophy of Trika, thirty six tattvas are mentioned everywhere. The mention of the thirty tattvas is curious when the number of the principles in this philosophy is thirtysix. Malini is silent on this objection. The Matrka school of Abhinava Gupta has discussed this question in the 13th A of T.A. To know the essence of the thirty categories, all of them are arranged in the three groups viz. Pure group from Siva to Suddha Vidya, pure and impure group, Mayatattva only and the third impure group from Kala to earth. In the first group, there are five tattvas, i.e. Siva Sakti Sadasiva, Isvara Tattva and Suddha-Vidya which are the five aspects of one ultimate principle, Siva, who has been regarded as full of five Saktis (Panca Sakti Sunirbhara T.A. 9th A. 49) Siva

is divided as fivefold by keeping His five functions in view. These five functions correspond to the five principles, i.e. Siva, Sakti, etc. T.A. 9th A.V.50. Thus this division is dependent on the primary nature of the functions of Siva who in reality, is one, full of Saktis and beyond the tattvas (tattvatita).

The second grpup is Maya, which has been mentioned as Maya Sakti of Siva and is identical with Him (Tadavyatirekini). It is the part and parcel of Siva and is cited as all-pervasive indivisible (Niskala) the cause of the universe and everlasting (Ma. 1st. Adh.). 26. Thus this Maya tattva does not have individual entity and hence it has been included in the Sakti of Siva (Siva-Saktyavina Bhavat) T.A. 9th A.152.

Maya Tattva has also two aspects, i.e. its balanced state (Samavestha) and unbalanced state (Visamavastha). Maya in its unbalanced state, i.e. when it is disturbed (Ksobhamapanna) creates the universe (T.A. 9th A.V. 152). Maya is also not counted as Tattva on the basis of its balanced state, which is part and parcel of the nature of Siva.

The third group, in which the thirty tattvas, from Kala to Prthivi are included, as a matter of fact, is the real number of the principles. The author has, kept this idea in view and therefore, he has mentioned as the thirty kinds of the tattva Samavesa.

Verse 21, 22, 23. In the Saiva school of Philosophy the three means or upayas, viz. Anava (Anavasamavesa) Sakti (Saktasamavesa) and Sambhava (Sambhava-Samavesa) upayas are prescribed for the three classes of the Sadhakas. The Upayas are entirely based on the three

states of Sadhana. The lowest state, called Anava, is totally connected with the puryastaka. In the State, Sadhaka stabilises himself on the objects of materiality. He takes senses, body and other physical things as consciousness. In Anava state, these objects are understood as 'cittattva'. Psychophysical complex of Jiva (Sarirendriya) is supreme Reality. In short the empirical experience predominates in the State.

The basis of the Sakta State is mind regarded as the ground of doubts or Vikalpas (Cinta Avastha). It is a state of mind and totally differs from the previous one wherein body and senses are primary. The Sadhaka of the state tries to rise from this mental plane but doubts (Vikalpas) occupy him and he remains in the wavering position. The state, preceding to it, was entirely objective. It is the balanced state of subject and object. Neither subjective unity nor objective plurality stays permanently.

Sambhava class implies the state, free from all dounts, (Cinta Sunya avastha). It is the state of subjective Reality, to some extent, it resembles the objectless trance (nirvikalpa Samadhi).

In short, the bases of the anava Sakta and Sambhava Upaya are body, mind and soul (Atma).

For self-realisation, a Sadhaka of an objective state should adopt the anavopaya in which all the physical means such as Uccara, Karana, Dhyana, Varna and Sthana are primarily included.

Uccara - the term known as pranoccara in the 5th A of T.A. is specially connected with the Pranayama (breath control) system elaborately explained in the

Patanjala school of Yoga. Sva. T. also has stressed the pranasamcara method as means for self-knowledge and stated its process in connection with Diksa.

By Uccara, we mean to have control over the various movements of the five winds (Vayu) called 'Prana, apana, samana, Udana' and 'Vyana' which exist in the human microcosm. A Sadhaka of an objective state should try to lead his prana Vayu upwards and check the downward tendency of the Apanavayu. After controlling conflicting movements of prana andapana, the Sadhaka has to stay on the Samana Vayu, a symbol of balance. From this normal state onwards simultaneously twofold effort is needful. The Sadhaka should continue his labour upwardly and inwardly till he reaches from Udana to vayana, a mark of the all pervasive and subjective Reality.

Besides, one has to bear in mind the conception of Kaladhvan with which vacakadhvan (varna-mantra-padas) is closely associated. The term, uccara, also prints out that a Sadhaka of the anava class should start his Sadhana from pada mantra and varna gradually to achieve a supreme goal of life.

Karana. The second term included in the anavopaya is Karana, which simply and literally means a medium, a device or a Sadhana to obtain something. Abhinava Gupta has technically explained the term and classified it into seven kinds (cf. Grahya-grahakacidvyapti tyagaksepanivesanaih. Karnam Saptadha Prahuh etc. T.A. V A. 29.

1. Grahya: Grahya and meya (measurable) are synonyms and refer to the objective state. All objects of the empirical universe should be regarded as consciousness (Cit). In other words the gross things of materiality should be taken as evolutions of one omnipresent

subject.

2. Grahaka: By the term, the subjective 'I' or experiencer is taken. It exists everywhere and does not differ from the consciousness (cit).

3. Cit. The sense of consciousness should be trans-ferred to the experiencer and not to the experienced. It should be regarded as an only substance that experiences the whole moveable and immoveable universe in it and holds a pre-eminent position.

4. Vyapti. It means the pervasion of the three energies of Siva, called technically, Para, Parapara and apara or Iccha, Jnana and Kriya. They, in their creative state, sustains all universe and, in the time of dissolution, return to Siva and remain there as part and parcel of his nature.

5. Tyaga. The term, as a matter of fact, literally means to give or to sacrifice. But here it is used in the sense of the threefold creation viz. Para-visarga, Paraparavisarga and apara visarga of consciousness represented by the epithet 'I' or 'Aham'. According to the 'Tryaga', all sounds should be understood as merged in the all-pervading consciousness. The letter 'a' in the epithet is representative of Para Visarga and implies the universal self, Siva. It is, according to the Trika School, main source of all letters of alphabet.

The joint position of the term 'Ah' represents Para-para Visarga because both separately symbolise themselves as para and apara visarga corresponding to Siva and Sakti respectively. It is a state of subjectivity plus objectivity.

The apara visarga points out the impure class

of creation and includes the letter 'h' in it. The letter indicates a grossest form of objective state which has obscurated the conscious nature of subject. For its comprehensive knowledge T.A. 29th A 140 should be consulted.

6. Aksepa. The term implies that the Citi (Consciousness) holding all the tattvas in itself should be realised in human body (T.A. 25th A. 172).

7. Sannivesa is to realise consciousness in the different parts of body by the special postures of limbs (Mudras).

The term 'Karana' is taken in the sense of Mudra (a special posture of body) in Siva Sutra Vimarsini.

Dhyana. By the term, the author means intelligence which should be free from all sorts of objects.

Varna. The word has been translated as Mantra because it is Varna that makes Mantras, the recitation of which is highly essential in the Anavopaya.

Sthana. The term implies the various Cakras found in our body. (For their detailed explanation see T.A. 5th A 22).

Sakta Samavesa is based on mind (A cinta avastha). The Sadhakas of this state are advised to meditate on their own self. In short, the term refers to mantra-yoga, Sambhava Samavesa. The basis of this state is atma, which has been regarded as a state, free from doubts. It should not be misunderstood as a supreme state. The status of Supreme Reality is beyond it. It is an essential medium by which the Absolute can be realised very easily.

As regards the nature of this Samavesa, we can say that it is a subjective state, free from all objects.

The Sadhaka of the state superimposes the idea of Sivahood on the various objects of universe.

As regards the fruit of the Upayas, we have no difference in them. In fact the basis of the fruit is Sakti Pata for the actualisation of which Upayas (means) and desire (Samvega) are significant factors.

Vs. 26-43. In the verses five states, viz., waking, dreaming, dreamless sleep, the fourth and beyond the fourth, which correspond to the five Saktis of Siva, such as, Kriya Jnana, Iccha, Ananda and Cit Sakti respectively, are mentioned. As a matter of fact, Siva is one and divisionless. In his active state, when He descends in the world, He, being one, changes Himself into the five phases, which are technically termed as States or avasthas in accordance with the functions. He does in His wordly stage. The technical description of the State is below:-

There are four means, by which, the knowledge of a thing is acquired. They are - Prameya (measurable) Pramana (measure) Pramatr (measurer) and Prama (the knowledge we get).

In the waking state (Jagrat), these four means exist and the position of the Prameya is primary.

The whole universe is totally different from the real Pramatr, who is Siva and is regarded as knowable or Adhisteya (T.A.10th A. 233). In this state other superior states are also found but they are secondary and the Prameya (measurable) has its Primary domination (Meya Bhumiriyam Mukhya Jagrada Khyanyadantara, T.A. 10th A. 240). The other names of this state are Pindastha and Sarvatobhadra.

The state is divided into four kinds, i.e.

abuddha which is technically termed as Jagrat Jagrat, Buddha (Lit. known) is called (Jagrat Svapna) Prabuddha (Lit. specially known) is called Jagrat Susupta and the fourth is suprabuddha (Lit. absolutely known). It should be noted here that the Turya (the fourth state) is not combined with the Jagrat avastha (Jagrat Turya) in accordance with S. S.V.Su 230 (Trisucaturtham Tailavadasecayam, which means that the fourth state (Turya) is mixed with the aforesaid three states like oil.

In the dreaming state (Svapna) the mental trend of the Sadhaka is not towards the material objects. He does not hold them as real (Bahyabhimata Bhavanam Hyagrahanam, T.A. 10th. A Com. 254). In this state Pramana (Measure) stands pre-eminently and various mental tendencies begin to come to an end. The State of non-differentiation rises and the Yogi proceeds towards the balance of mind (T.A. 10th A. 256). The other names of the State are Padastha and Vyapti. This state has also four kinds, viz. gatagata (Lit. going and coming) sometimes mental balance goes away and sometime comes back. Technically it is termed as 'Svapnajagrat', Suviksipta (Lit. well-thrown) i.e. mind is devoted to the full balanced state called Svapna-Svapna', Samgata (Lit. the mixing up of the mind with its balanced state) is Svapna Susupta and the fourth kind is susamahita (Lit. perfectly balanced) which has been named as a Svpna-Turya".

In the dreamless sleep state (Susupta) the Pramatr (measurer) sees the exterior objects indifferently. There is no total end of these as it is in the fourth state (Turya) (Natu Turya Dasayamiva Sarvatovigalanam" (T.A.10th A Com. 262). The Prameya (measurable) and Pramana are thrown into a back-ground and measurer occupies the Primary

position (Mukhya Matrádasa Seyam) T.A.10th. 260). The other two names of this state are Rupastha and Mahavyapti. The four kinds of this state are:- Udita (Lit. risen), which is said to be 'Susupta Jagrat", Vipula (Lit. Great) the Technical name of which is 'Susupta Svapna' Santa (Lit. Calm) which is regarded as Susupta Susupṭa and the fourth kind is suprasanna (Lit. well pleased) which has been termed as 'Susupta-Turya".

In the fourth state (turya), the object, superior to the Pramatr is experienced. The object is inclined to bring the supreme perfection to itself. The form is not perfect yet. The high spiritual journey is still required. Though this stage is not the highest and final one yet it is totally different from Prameya, Pramana and Pramatr (T.A. 10th. 266). There is the total disappearance of all dis-appointments. The state can be said to be as 'Sakti-Samavesa' (T.A.10th 265).

All the differentiations of Meya, Mana and pramatr disappear and hence it is called quite calm but not as calm as the Turiyatita is (T.A. 10th. 271). The other names of this state are Pracaya (Lit. Gathering, i.e., the whole universe seems united and hence heterogeniety goes away) and Rupatita (Lit. beyond the form, i.e., the state of Parasakti). Unlike the other states, it is divided into three kinds, viz., Manonmanam (Lit. when mind leaves aside its main action) and wanders to and fro which is mentioned as 'Turya Jagrat'. In Ananta, there is the want of stability in mind attached to so many places and objects. It is technically called as 'Turya Svapna' and the third kind is Sarvarth (all the world stands as the form of Sakti) as 'Turya Susupta'. The fourth kind, such as 'Turya-Turya' cannot be possible in this state because the Samvit

(Consciousness) is not knowable (Vedya). It stands in the form of a knower and shines independently (T.A.10th 275).

Thefifth state, i.e., Turyatita (Beyond the fourth) is perfect, independent and full of bliss. It is different from the fourth state (turya) and, therefore it is said to be 'Parama Pada' (the highest).

Keeping in view, the common man, the Yogi and Jnanin, the author has mentioned the other names of the four states but this state has only two names, Turyatita, commonly used, and Maha Pracaya used by Jnanis. It is the pure state of consciousness and therefore no Yogic Name is used for it as all meditations (Bhavanas) come to an end here. (T.A. 10th. 279). There is perfect realisation in it and hence only one Jnanic name 'Maha Pracaya' (great accumulation) is used. (T.A. 10th. 280). Sometimes the other name, which Jnanis used for it is 'Satatodita' (Lit. constantly risen, which means the perfect balanced state and never comes to an end). Which and which Pramatr comes under which and which state is shown by the following table:-

States.	Pramatrs.
1. Waking state (Jagrat Avastha).	1. Sakala Pramatr Prayalakala Pramatr.
2. Dreaming state (Svapna).	2. Vijnanakala.
3. Dreamless sleep (Susupta)	3. Mantra Mantresvara.
4. The Fourth (Turya).	4. Mantra Mahesvara.
5. Beyond the fourth Turyatita.	5. Siva.

Sakti is not Pramatr. It is the objective

phase of Siva, who has two aspects-subjective and objective.

The five states with their chief marks, various names, various kinds, the three and the five Saktis of Siva, which prevail in them, are given below in a tabulated form in the descending order (avaroha Krama).

Five states with their kinds and other names.

Three Saktis.	The other names of the State.	The names of the State with their chief marks.	Kinds of the State.	Five Saktis.
1. Para Sakti.	Jnanika-Mahapracaya Laukika Turyatita.	1.Turyatita avastha. Yattu purna-navacchinna vapurananda Nirbharam Turyatitam Tu tatprahu-stadvai pra-mam padam. (T.A. 10th. 278).	Nil.	Cit Sakti (1)
	Jnanika-Pracaya, Yogiwa Rupa-tita,Laukika Turya.	2.Turyavastha Prama Bhumi	1.Manonmana, Turya Jagrat. 2.Ananta-Turya Svapna. 3.Sarvartha-Turya Susupta.	Ananda Sakti (2)

rapara kti.	Jnanika-Pracaya Yogika Rupatita Laukika-Susupta.	3.Susupta avastha Pramatr Bhumi.	1.Udita-Susupta Jagrat 2.Vipula Susupta Susupta 3.Suprasanna Susupta-turya.	Iccha Sakti (3)
	Jnanika-Vyapti Yogika Padastha Laukika-Svapna.	4.Svapna avastha Mana Bhumi.	1.Gatagata, Svapna Jagrat 2.Viksipta, Svapna Svapna 3.Sangata Svapna Susupta 4.Susamahita Svapnaturya.	Jnana Sakti (4)
para kti.	Jnanika-Sarvato-bhadra Yogika Pindastha Laukika Jagrat.	5.Jagrada-vastha Meya -bhumi.	1.Abuddha, Jagrat Jagrat 2.Buddha, Jagratsvapna 3.Prabuddha Jagrat Susupta 4.Suprabuddha Jagratturya.	Kriya 'Sakti (5).

These five states, as they should be realised by the Sadhakas in the seven methods (Vidhis-Pancadasa Vidhi etc.) are tabulated in the following:-

Svarupa	Pramatr	Pramatri Sakti.	State. (Avastha).	Vidhi
he other kala kalantara.	1.Sakala	1.Sakti.	Waking (1)	Fivefold method (Pancadasa Vidhi).
	2.Pralayakala	2.Sakti.		
	3.Vijnanakala	3.Sakti.	Dreaming (2)	
	4.Mantra.	4.Sakti.	Dreamless sleep. (3)	
	5.Mantresvara	5.Sakti.	The fourth (4)	
	6.Mantra-mahesvara.	6.Sakti.		
	7.Siva.	7.Sakti.	Beyond the fourth (5)	
kala ramatr ith his akti.	---	---	Waking (1)	Thirteenfold Method.
	1.Pralayakala	1.Sakti.	Dreaming (2)	
	2.Vijnanakala	2.Sakti.	Dreamless sleep (3)	
	3.Mantra.	3.Sakti.	The fourth.	
	4.Mantresvara	4.Sakti.		
	5.Mantra-mahesvara.	5.Sakti.		
	6.Siva.	6.Sakti.	Beyond the fourth.	
ralayakala ith his akti.	---	---	Waking (1)	Elevenfold method.
	1.Vijnanakala (The only Pramatr).	1.Sakti.	Dreamless sleep.	
	2.Mantra.	2.Sakti.	The fourth (4)	
	3.Mantresvara	3.Sakti.		
	4.Mantra-mahesvara.	4.Sakti		
	5.Siva.	5.Sakti.	Beyond the fourth.	

Jnanakala pramatr with his Sakti.	---	---	Waking.	Ninefold method.
	1.Mantra.	1.Sakti.	Dreaming.	
	2.Mantresvara	2.Sakti.	Dreamless sleep (3)	
	3.Mantra Mahesvara.	3.Sakti.	The fourth (4)	
	4.Siva.	4.Sakti.	Beyond the fourth.	
Mantra with his Sakti.	---	---	Waking (1)	Sevenfold method.
	1.Mantresvara	1.Sakti.	Dreaming (2)	
	2.Mantra Mahesvara.	2.Sakti.	Dreamless sleep (3)	
		3.Siva Sakti	The fourth (4)	
	3.Siva.		Beyond the fourth.	
Mantresvara with his Sakti.	---	---	Waking state	Fivefold method.
	---	1.The Sakti of Mantresvara	Dreaming (2)	
	1.Mantra Mahesvara (only)	---	Dreamless sleep (3)	
		2.Siva Sakti	The fourth.	
	2.Siva (only)		Beyond the fourth.	
Mantra Mahesvara with his Kriya Sakti.	---	---	Waking (1)	Threefold method (Trividhi).
		1.Jnana Sakti of Mantra Mahesvara.	Dreaming (2)	
		2.Iccha Sakti of Mantra Mahesvara.	Dreamless sleep (3)	
		Sakti of Siva.	The fourth (4)	
		1.Siva	Beyond the fourth (5).	

The five states already cited are technically called 'Fivefold road' (Pancadva). The threefold Road

(Tridha adhva) is given in tabulated form below:-

Atma Tattva.	Vidya Tattva.	Siva Tattva.
Sakala, Pralayakala and Vijnanakala.	Isvara Tattva Suddha Vidya Tattva	Siva Sakti and Sada Siva.

Grouping of all the tattvas into three classes mentioned in the table is the main significance of the Trika Sasana which holds trichotomy in all respects.

V.49. The supreme principle of Saivism is Siva who has five energies termed as 'Kala'. Keeping the evolutionary point in view, the author has divided the four out of the five energies into the four eggs (andas) Viz. Parthiva Anda (related to Prthivi), Prakrta (related to Prakrti) Mayiya (of Maya) and Sakta (made of Sakti Tattva).

In descending order, Siva, who is the ether of consciousness (anakhya) has been termed as Siva (the Supreme) Really, this principle does not come under the form of Anda as it is all pervasive and evolves the other Andas. In the following table this principle has been put into an Anda Form for showing the evolution of other andas. The Primary energy, which pervades it, is called 'Santatita Kala'.

The first division, which as a matter of fact, comes out, is Sakti which makes Sakta anda, full of Santa Kala. The second kind is Mayiya anda pervading the Bodhini Kala. The third Anda is Prakrta anda which has Pratista Kala. The fourth Division containing the Nivrttikala is Parthiva anda upto which the supreme Principle evolves itself. It is the lowest form of the evolution. There is no further lowering of the infinite.

The chart of these andas with their particulars, i.e., Kalas, Tattvas, Bhuvanas, Varna, Pada and Mantras (not mentioned in the texts) which make the 'Sixfold' road' (Sadadhva) is given, in an ascending order, as it is escribed in the text, below:-

I. Anda-Parthiva. It contains Dharika or Nivrtti Kala, one Tattva-Prthivi or Dhara, Sixteen Bhuvanas from Kalagni-Rudra Bhavana to Virabhadra Bhuvana, one letter 'Ksa' one Pada 'Ksam' and one Mantra.

II. Prakrta anda. It has Pratista or Apyayini Kala, twentythree Tattvas, from water to Prakrti. Bhuvanas fiftysix, Varnas, from Ta to Ha, Padas five, consisting of the five groups, viz. Ta, Tha, Da, Dha, Na (one group) Ta, tha, Da, Dha, Na (one group) Pa, Pha, Ba, Bha, Ma (one group) Ya, Ra, La, Va (one group) Sa, Sa, Sa, Ha (one group) and Mantras many.

III. Mayiya anda. It consists of Bodhini or Vidya Kala, Seven tattvas, from Purusa to Maya, Bhuvanas twenty eight, Varnas two, Jh, Na, Padas two and Mantras two, made of these two letters.

IV. Sakta anda. It has Santa or Utpuyini Kala, three tattvas-Su-Vidya, Isvara and Sadasiva, eighteen worlds, three letters, Ka, Kha, Ga, one Pada and one Mantra.

A. It is Siva Pada, which has Santatita Kala or Avakasada, one tattva, Siva, Sixteen Varnas, from a to ah, one Pada and one Mantra. It is beyond the Anda stage and has no Bhuvana.

B. It is the ether of consciousness (Cidakasa) which has been termed as "Parama" and from which all diversifications spring up.

THIRD ADHIKARA.

NOTES.

Vs. 5-15. In the verses, from the Tantrika point of view, origin of letters is mentioned. It is

already stated that the free will of Siva is regarded as a source of all creation. The author has named it as 'iccha' and it is said to be an undifferentiated form of the universe of phenomena and letters. This Iccha representing unity, assumes its two forms called 'Jnana' and 'Kriya' saktis, in the state of creation. Both, Jnana and Kriya are evolutions of iccha. The former represents the interior state of differentiation while the latter is externalised form of iccha. These three states correspond to Para Sakti, Mahamaya or Su-Vidya and Maya. From the other point of view, the states also represent Para Nada, Nada and Matrka. In fact, it is Matrka or Maya from which letters are originated.

In this connection we should also take the Mantra to whom Siva has entrusted the work of creation, into consideration. The Ananta creates all letters as he hears in the Nada State (Tatsamansrutin varnan Tatsamkhya nasrjat prabhuh, Ma.III. 27).

As Iccha has two forms, similarly Matrka also consists of two forms, viz., vowels and consonants corresponding to Vija and Yoni respectively.

Both Vija and Yoni represent "Avikirna Avastha" (State of non-radiation. It is the state of radiation when Vija and Yoni develop into sixteen vowels a, a, i, i etc. and Kavarga cavarga etc., groupings, respectively.

The following chart will clarify the idea of Matrka as a source of the gross (Sthūla) letters:-

I
(Undifferentiated state).
Para Sakti, Para Vak or Para Nada

II
(State of differentiation not externalised)
Nada, Mahamaya or Su-Vidya.

III
(State of differentiation Sthula avastha)
Maya, Matrka or Vaikhari.

Vija
(Swara)
Non-radiated State.

a, a, i i u u r r lr lr e ai o
ou asn ah
Radiated state.

Yoni
(Vyanjana)
Non-radiated State.

Kavarga Cavarga
Tavarga Tavarga
Pavarga Yavarga
Savarga.
Radiated state.

From the Tantrika point of view, all letters mentioned above are classified into nine groups viz. Vowel group (1) Kavarga (2) Ca - (3) Tav (4) Tav (5) Pav (6) Yav (7) Sav (8) Ksavarga (9)

The ninth group is called 'Cakresvara" (cf. Caku-svarasahityena Navavargah (T.S.).

Along these nine groups nine Saktis Mahesi etc. are mentioned in the text.

According to the Tantrika school of philosophy, origin of sound also implies the creation of the categorical universe which is mentioned, in brief, below:-

Sabda ----------- Akasa

Sparsa --------- Vayu

Rupa ----------- Jala

Rasa ----------- Jala

Gandha ----------- Prthivi.

For detail, let us mention that all the Mantras are made of the vowels and consonants regarded as representative of the seed (Vija) and Yoni or Siva and Sakti respectively. According to the Matrka school, all letters represent themselves as Sakti from which thirtysix tattvas spring up.

The twentyfive tattvas from Prthivi (earth) to Purusa owe their origin to the twentyfive consonants from Ka to Ma, i.e., to say, the five Mahabhutas (material or gross elements), viz., earth, water, light, air and other, are the results of creation from Ka to Ma. The five tanmatras (substances or essences), viz., sound, contact colour, savour and odour spring respectively from ca to na. The creation of the five Karmendriyas (organ of action), viz., voice, hands, feet and the organs of the excretion and generation, is due to the five consonants from 'ta' to 'na' respectively. The five consonants from 'ta' to 'na' give rise to the five Buddhindriyas (organs of perception), i.e., the ear, the skin, the eyes the tongue and the nose. The five principles i.e. Manas (mind) Ahankara (self-arrogation) Buddhi (intellect) Prakrti and Purusa (self) come out of the five letters from Pa to Ma respectively. The four tattvas i.e. Raga (limitation in regard to interest lit. attachment) Vidya (limited knowledge) the kala (the power of limited creation) and Maya (the generally limiting power) proceed from the consonants, Ya, ra, la and va. The five letters viz., Sa, Sa, Sa, and Ha remrpresent the five tattvas i.e. Mahamaya (great illusion). Suddha vidya (true or pure knowledge) Isvara tattva (Lit. Lordliness) Sadasiva and Sakti, respectively. Thus Siva is not considered as category. Some of the Saivas include Siva also in the category and drop down the Maha Maya as a tattva.

The creation of the universe, consisting of the Tattvas above mentioned, is based on the Matrkas from 'a' to 'ha' and finds its source in 'a' which is all transcending Parama Siva of the nature of bliss and all complete in Himself. This 'a' is the Parama Siva, who is technically termed as 'Anuttara' in the Saiva literature of Kashmir..

Philosophically and gramatically vowels are independent sounds and have their primary importance in the formation of nearly all the consonants. For instance, the consonants of the Ka, ca, pa, ta and ta series being serially the developed forms of 'a' 'i' 'u' 'r' and Lr and like them gutturals palatals, labials, cerebrals and and dental respectively. Similarly 'ya' and Sa are but developed forms of 'ca'; Ra and Sa of Ta; La and Sa of Ta; va of ta and pa combined, and 'ha' is the developed form of Visarga. In short, the universe is an aggregate of the Matrkas from 'a' to 'ha' and may be traced 'a' as its source. In tantraloka sixteen Rudras are mentioned as the representatives of the sixteen vowels but among them 'a', which is Parama Siva or Anuttara as it is termed, has been laid stress on. It is this anuttara or 'a' in which all the other letters have their source. Thus the whole material universe of the Matrkas begins from the 'a' which is a symbol of transcending Siva and the universe created by this 'a' represents the Sakti aspect or immanental aspect of the same all-pervading principle. In the end the mystery of Siva and Sakti is found in the letter 'ksa', which is but a combination of 'ka' the developed form of 'a' or the Anuttara and 'sa' the developed form of Visarga or Sakti. It can be concluded in other words that it brings to light inseparability or oneness of

Siva Sakti.

Verse 19. Sixteen Rudras are mentioned here and they represent sixteen vowels from which all consonants spring up.

Verse 24. Thirty four rudras and their Saktis represent thirtyfour letters from K to Ks.

Verse 27. The Ananta, the first pure creation of Siva is awakened first of all. In ma, this Ananta is said to be Aghora with whom the other seven lords are created. The lord hears all sounds in the Nada state and creates them in the state of Matrka.

Verse 30. Saktis of Siva are innumerable. It is their function due to which they are classified into three divisions, viz., apara, parapara and para. The first kind degrades the anus and represents itself as a symbol of diversity. The second is a bit better than the previous one. It obstructs the freedom (Muktimarga nirodhini) of the finite self and implies the Bhedabheda (unity in diversity) state.

The para sakti leads the limited self to the status of supreme Reality and is understood as a symbol of unity (Abheda).

Verse 36. The formation of Sakta body mentioned in the verse indicates the sense of purity which an aspirant has to infuse into his physical being. According to the fundamental principle 'Sarvam Sarvatmakam Caiva' every object of universe has its two points of view, objective and subjective. The human body from the objective point of view is impure though from the latter point of view, it is pure. The Tantrika Sadhana lays much emphasis on the

subjective state, which cannot be entirely removed. For the transformation of the objective body into the subjective one, the cultivation of Sakti in the former is necessity. The formation of Sakta body and infusion of Sakti into it serve twofold purpose. Firstly it purifies the objective body and secondly it enables a Sadhaka to realise his true self as supreme Reality.

FOURTH ADHIKARA.

N O T E S.

Verse 4. The term 'Yoga' is used in its literal sense and means unification of something with the other.

Verse 7. Simply Diksa or initiation is a Tantrika rite, which purges a Sadhaka of his taints, imparts purification to his self and equips him for self-realisation. Sometimes this self-purification (Atma-Sanskara) comes from Siva who by his own free will, infuses Sakti into a Sadhaka and brings him to the status of Supreme Reality.

Guru is an important factor in diksa. It is Guru who initiates his pupil and imparts him Sakti. By the awakening of Sakti the Sadhaka gets himself liberated.

Thus both, Guru and Sakti-Pata, are specially associated with the Diksa rite.

Diksa is divided into two divisions, Jnana and Kriya diksa. The former is connected with buddhi or intellect and purges a Sadhaka of his bauddha ajnana (intellectual taints). The latter is associated with spirit or self and removes the Paurusa ajnana or the ignorance related to spirit. According to the Saiva Agamas, it is a fact that no Sadhaka is identdfied with the

Infinite self by Jnana-diksa-unless his innate impurity, called anava mala, is destroyed by the Kriya-diksa. For the state of Para Mukti or perfect liberation, the purgation of Anava Mala is entirely needful. In this respect the position of Kriya Diksa is superior to that of the Jnana diksa.

The Kriya is classified into two kinds, Sodhani (purificatory) and Yojani (unifying). The function of the former is negative while that of latter is positive.

Verse 10. 11. The two terms 'Abhinnayoni' and 'Bhinnayoni' are very ambiguous and are used to denote two schools Matrka and Malini. Both are regarded as Saktis. They are conceived on the basis of the two different alphabetical orders at vague in the early part of the 9th century A.D.

The alphabetical order of abhinnayoni Malini or Maṭrka mentions vowels and consonants separately.

The order of the alphabet, according to the Bhinnayoni Malini, is different. The alphabetical order of this School is curious and represents the commingling of vowels and consonants. In this order, vowels impregnate consonants. This order begins from na and ends in pha.

Verses 19-23. Various Padas of the three Vidyas, parapara Apara and Para pervade all the tattvas and the andas into which the former are divided. For comprehensive knowledge of them, their pervasion (Vyapti) is shown in a table below:-

Parapara Vidya.

Various Padas of the Vidya.	Various Tattvas.
Om	Siva Tattva (with Sakti).
Aghore.	Sadasiva.
Paramaghore.	Isvara plus Su-Vidya.
Ghorarupe Hah.	Maya, Kala, Asu, Vidya.
Goramukhi.	Kala Niyati.
Bhime.	Raga.
Bhisane.	Prakrti.
Vama.	Buddhi.
Piva.	Four gross elements excluding earth.
He	Five subtle elements.
Ru. ru	Five senses of action.
Ra ra	Five senses of intelligence.
Phat	Mind and Ahankara.
Hum Phat.	Earth.

The pervasion (vyapti) of Apara Vidya is as under:-

Padas of Apara Vidya.	Andas.
Phat	Parthiva and Prakrta Anda.
Hum, Hrim.	Maya and Sakti.

Vyapti of Para Vidya.

Letters of Para Vidya.	Andas.
S	Parthiva, Prakrta and Maya Anda.
Au	Sakti anda.
H (Visarga)	Beyond the four andas.

Verse 27. In the verse, the position of Jnani and Yogi Guru is equalised. The author summing up various

kinds of Yoga and Jnana in the end of the Chapter, has preferred Jnana to Yoga.

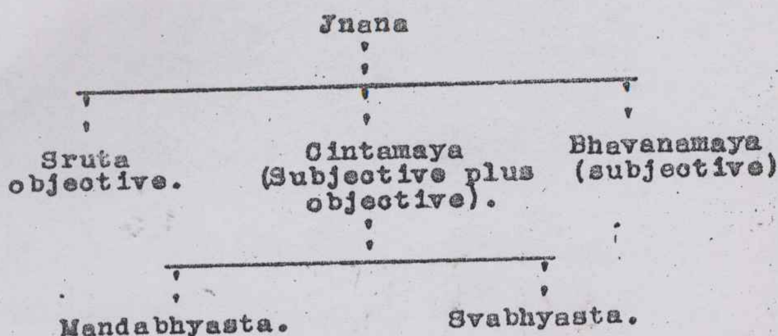
Verse 28. The three kinds of Jnana, Sruta, Cintamaya and bhavanamaya, in fact, correspond to Bheda, Bhedabheda and abheda phases of philosophy. By Sruta Jnana, the author means to say that the knowledge which a Sadhaka has from the Sastras. It is said to be inferior to the Pratibha or natural Jnana (intuition). The Jnana is styled as insane and helps those Sadhakas who are entangled in materiality.

Like the anavopaya, the basis of Sruta Jnana is physical body or Puryastaka. The Cintamaya Jnana represents Bheda Bheda (Unity-in-diversity) state and is totally based on the mind regarded as a place of doubts (Vikalpa bhumi).

By the bhavanamaya Jnana, we mean the pure state of self (Atman) absolutely free from doubts or Vikalpas. This Jnana is connected with inner experience or intuition and represents as a nirvikalpaka state or objectless trance.

Summing up the three Jnanas, we can unhesitatingly say that the Sruta implies objective. As regards the nature of Cintamaya, it is the state of subject and object and corresponds to the Savikalpaka Samadhi of Yoga school. The bhavanamaya is representative of objectless trance.

The chart of the three Jnanas with chief marks is given below:-



Verse 33. The term 'Yoga' means physical Yoga and refers to the Yoga school of Patanjali. It is divided into four classes, praptopadesa, Ghatamana, Siddha and Susiddha or Siddhatama.

Praptopadesa is an elementary state of a Yogin who learns various methods of Yoga from a good preceptor, and practises them.

The Ghatamana refers to that class of Yogin who controls the tendencies of his astraying mind. It is an unbalanced state of mind.

Siddhayoga means a balanced state of a yogin who is absolutely stable in the object of his meditation (Samadhi).

Susiddha is the symbol of objectless trance (Nirvikalpaka Samadhi) and represents perfect stability of mind. Disturbance of any kind cannot betray his mental equilibrium.

Ma. has stressed Susiddha as superior because it is a combined state of Jnana and Yoga or theory and practice Intuitive experience without Sastra-Jnana is not agreeable to the Trika school. Similarly the Sastra-Jnana devoid of intuition is not acceptable to Ma.

The four states a Yogin with their distinctive

characteristics are tabulated below:-

Yogin

(1) Praptapadesa
(State of acquisition).

(2) Ghatmana
(Wavering state).

(3) Siddha
(State of stability).

(4) Siddhatama or Susiddha
(State of perfect stability).

FIFTH ADHIKARA.

N O T E S.

Bhuvanas are a part of sixfold road technically called 'Sadadhvan' which is divided into two heads viz. Vacakadhvan and Vapyadhvan. Every one of them from the Trika point of view, is classified into three divisions i.e. Sthula, Suksam and Para (Gross, subtle and beyond subtle). As regards the Vacakadhvan, it consists of Varna, Mantra and pada, symbolised as Meya Mana and Matr, corresponds from the Trika point of view, to Siva, Sakti and nara. Similarly the Vacyadhvan also consists of Kala tattva and bhuvana, understood as three different ways for self-realisation, and corresponds to the para, suksma and sthula.

One hundred and eighteen Bhuvanas mentioned in the 5th Adhikara are distributed among the four andas referred to in the Second Adhi. of Ma. To every one of four andas, Parthiva, Prakrta, Maya and Sakta, four Kalas, called Nivrtti, Pratistha, Vidya and Santa are allotted, respectively. To Siva-Tattva, regarded as andatita, santatita Kala is attributed. Like the four masters of

the four andas (andadhistata) called Brahma, Visnu, Rudra and Isvara, masters of Bhuvanas (Bhuvanesa) are specially referred to in T.A.

As regards the difference between the masters of andas (Andadhistata) and the masters of the Bhuvanas (Bhuvanesa) the former are inferior to the latter. The class of bhuvanesas has twofold body called Mayic (made of maya) and vaindava (a body consisting of maya as well as of Su-Vidya) deha. It is the latter quality due to which Bhuvanesas have divya Jnana (divine knowledge). By this Jnana, they can initiate their servants (Prerya) and can work as Guru but this capacity lacks in the masters of the andas (andadhistatr) because they are not above the level of Maya. Their body is also Maya-made. They are totally devoid of the contact of Su-Vidya which is a main factor to bring the Bhuvanesas to the status of superiority.

For the detailed pervasion of the Bhevanas, see diagram in the Sixth Adhikara notes.

SIXTH ADHIKARA.

N O T E S.

In the whole adhikara, anganyasa, a religious rite, is treated in detail. In general, it is connected with all the religious ceremonies of India and in particular it is understood as most important part of the Saiva rites. The first necessary steps which a spiritual seeker has to take are Bhuta-Suddhi obtainable through anganyasa. In fact it helps diksa to transform the Mayicdeha (body made of Maya) to kundalinideha which is again connected into the Saktadeha.

Keeping three classes of men, viz. dvaitavadin

dvaitadvaita Vadin and advaitavadin, in view, the author has divided it into three divisions, called apara vidhi, Paraparavidhi, and paravidhi. The explanation of-these anganyasas with their demonstrative charts is given in its proper place. Now it suffices to say that no Sadhaka without a proper anganyasa can be admitted into a Saiva initiation.

Verse 2-5. When a Sadhaka has to receive the initiation of knowledge, he is advised to consider all the principles in his own body (microcosm) for the purpose. The Sadhaka under initiation is ordered to perform various Anganyasas which have been mentioned according to the threefold method, viz., 'Apara Vidhi' Parapara Vidhi and Para Vidhi which point out three Philosophies of Dualism, dualisms non-dualism and non-dualism, respectively. As already mentioned all Tantrik Sadhanas begin from obvious and gross substances and go up to subtle ones. The Sadhaka has to meditate on thirty six tattvas in his own body which has the measure of eightyfour fingers, from feet to forehead. Thus he begins his Anga Nyasa from Dhara Tattva in feet to Sadasiva tattva in the forehead. Thus the remaining two principles that is Sakti and Siva are supposed as 'pervading the whole body' and are eliminated from the thirtysix principles. All these tattvas are illustrated in the Sadtrinsat tattva Nyasa Vidhi in the following:-

The body of a Sadhaka from feet to forehead is 84 fingers. The four fingers' space from the soles of the feet upto ankle (Gulpha) is covered by the 'Dha' Dhara tattva. The fortysix fingers' space from the fingers '4' to '46' in the chart, is covered by the following principles J- Jala (water), a-Agni, V-Vayu, A-Akasa, P.T. Pancatanmatras, D.I. Dasa Indriyas (ten senses) m-mind, Aha-Ahankara, Bu-Buddhi Tattva and Pra-Prakrti. Every one of the tattvas has only two fingers' space. The eighteen fingers' space from the fingers '46' to '18' is covered by the categories - Pu-Purusa, Ra.Raga, Asu V-Asuddha Vidya, Ka-Kala, Ni-Niyati and Kala. Everyone of them has three fingers' space. The space of sixteen fingers from '18' to '16' is covered by the M-Maya-Su-V-Suddha Vidya, I-Isvaratattva and Sada Siva. The remaining two principles Sakti and Siva pervade the whole body as they are all-pervading.

9-10, 11-18. As in Sadtrinsat Tattva Nyasa, similarly in Panca Khandadhvanyasa and Trikhanda Tattva Nyayasa, the body of Sadhaka should be supposed to be of 84 fingers, because all these methods are included in 'Apara-bidhi' which is a symbol of dualism.

Panca Tattva Nyasa means that five Tattvas, i.e., Panca-Mahabhuta (five gross elements which run the body of the Sadhaka).

Panca Khandadhvanyasa describes the pervasion of the five pure tattvas i.e. Maya-Suddha Vidya, Isvara, Sadasiva and Sakti. Out of these five pure principles, only four tattvas from Maya to Sadasiva pervade eightyfour fingers' measure of the body. The Sakti principle in this case is said to be all pervading.

Similarly Trikhandatattva Vidhi mentions only

three tattvas viz. 'Atma Tattva' Vidya Tattva and Siva Tattva. It is the chief characteristic of the trika philosophy that it off and on, hints at the triple thought which is the fundamental character of Kashmir Saivism. According to the Tantrika philosophy, it is an approach to the supraphysical Reality-through the physical universe, a journey from gross materialism to the subtle principle and a grasp of subjectivism, through objectivism. Trikhandatattva consisting of the three Tattvas i.e. 'Atma' Vidya and Siva Tattva is a symbol of the three principles - 'Nara' Sakti and 'Siva' of the trika science, respectively.

Likewise Bhuvanadhvanyasabidhi describes 118 worlds which are supposed to be in the bodily mansion of the Sadhaka. In this case also various corporal organs which have collectively been measured as eightyfour fingers, are regarded as possessing such and such worlds.

The charts of the above mentioned Nyasas are given below with their full description:-

In the Pancakhandadhvanyasa, the impure Maya Tattva occupies four fingers' space, from feet to ankle. Suddha Vidya Tattva has fortysix fingers' space which begins from '4' to '46'. Twentytwo fingers' space ~~which begins~~ from '46' to '22' is covered by the Isvara Tattva. The space from '22' to '12' is occupied by the Sada Siva Tattva. The remaining Sakti principle which is a metaphysical Reality in this case, pervades the whole body.

The Diagram of the Pancatattvanyasa is given below:-

In the Pancatattvanyasa, the earth (Dhara) covers four fingers' space from the soles of feet upto the ankle. From 4 to 46, that is, fortytwo fingers' space is covered by Jala (water), from 46 to 22, that is, twentytwo fingers' space is held by the Agni (fire). From 22 to 12 i.e. twelve fingers' space is covered by the Vayu (wind). The akasa pervades the whole body.

The chart of the trikhandatattvanyasa is as under:-

In the Trikhandatattvanyasa, the Atma Tattva covers the space from feet to the throat (Kantha Kupa), that is 72 fingers. Twelve fingers' space from 72 to 12, is covered by the Vidya Tattva. The Siva Tattva pervades the whole body.

Verse 19-21. In the verses the Varnanyasa, according to the Apara vidhi, is mentioned. All letters are arranged in the nine groups. The pervasion of the groups is given in a chart below:-

In Varnayasavidhi, four fingers' space, from feet to '4' is covered by the first group, 'a' to Visarga. From '4' to (8) eight fingers' space is occupied by the second group 'Kavarga'. The third group 'Cavarga' covers the space of 8 fingers, from 8 - to 8. Ten fingers' space from '8' to '10' is occupied by the fourth group 'Tavarga'. From 10 to 10 ten fingers' space is held by the fifth group 'tavarga'. From 10 to 10 ten fingers' space is covered by the sixth group 'Pavarga'. From 10 to 15 fifteen fingers' space is occupied by the seventh group 'Yavarga' Nineteen fingers' space from '15' to '19' is held by the eighth group 'Savarga'. The ninth group which consists of only one letter 'Ksa' pervades the whole body.

The bhuvananyasa, according to the apara Vidhi, is tabulated below:-

In the chart of the Bhuvananyasa, on the left side all the Tattvas containing various Bhuvanas on the right are mentioned. The body from feet to forehead, is supposed to be eightyfour fingers. In the reverse order, the dhara contains four fingers' space, from 1 to 4, in which 16 bhuvanas, from 1 to 16, are also mentioned.

From Jala to Akasa eight fingers' space is occupied by the group of the eight bhuvanas, called patyastaka.

Eight fingers' space, from Gandha to Sparsa, is contained by the Guhyastaka group of Bhuvanas.

Eight fingers' space from Sabda to Payu, is held by the Atiguhyastaka group.

Teh fingers' space from Pada to Rasana is covered by Seven Bhuvanas, from Sthanu to Rudrakoti.

The space from Caksu to mana is held by the Sthanvastaka.

Ahankara is held by the Chagalanda bhuvana.

Devastaka group is situated in the buddhi tattva containing two fingers' space.

Yogastaka is found in the two fingers' space of Prakrti.

Vama Bhima ugra and bhava bhuvanas exist in the two fingers' space of Purusa, Besides Isana and Ekaviraka are also found there.

The bhuvanas containing the number 79, 80, 81, 82, 83 exist in the three fingers' space of raga.

The Bhuvanas of 84 and 85 exist in the three

fingers' space of asu-Vidya.

The Bhuvanas of 86 and 87 live in the Kala of three fingers' space. The bhuvanas of 88 and 87 live in the Kala of three fingers' space. The Bhuvanas of 88 and 89 live in the Niyati of the three fingers' space.

The Bhuvanas of 90, 91 and 92 cover the three fingers' space of Kala. Bhuvanas from 93 to 100 live in the Maya tattva of four fingers' space.

The Bhuvanas from 101 to 105 occupy Su-Vidya of 4 fingers' space.

The Bhuvanas from 106 to 111 belong to Isvara Tattva of four fingers' space.

Bhuvanas belonging to 112,113,114,115,116,117, 118 are situated in the Sadasiva tattva. As regards the Siva Tattva with the Sakti, it pervades the whole body.

Before we mention the pervasion of the 19 Padas of the Parapara Mantra to quote the same here again is proper:-

First Pada	(Om)		19th.
Second Pada.	(Aghore)		18th.
Third Pada.	(Hrim)		17th.
Fourth Pada.	(Paramaghore)		16th.
Fifth Pada.	(Hum)		15th.
Sixth Pada.	(Ghorarupe)		14th.
Seventh Pada.	(Hah)		13th.
Eighth Pada.	(Gora Mukhi)		12th.
Ninth Pada.	(Bhime)	Reverse	11th.
Tenth Pada.	(Bhisane)	order.	10th.
Eleventh Pada.	(Vama)		9th.

Twelveth Pada.	(Piva)	8th.
Thirteenth Pada.	(He)	7th.
Fourteenth Pada.	(Ru Ru)	6th.
Fifteenth Pada.	(Ra Ra)	5th.
Sixteenth Pada.	(Phat)	4th.
Seventeenth Pada.	(Hum)	3rd.
Eighteenth Pada.	(Hah)	2nd.
Nineteenth Pada.	(Phat)	1st.

In the table showing pervasion of nineteen Padas, calculation should be begun in the reverse order, i.e., from the last Pada Phat to Om which is considered the nineteenth Pada and which pervades the whole body.

In the text the pervasion of it is shown in Apara Vidhi in which the body of Sadhaka should be considered eightyfour fingers. The pervasion of nineteen padas means the pervasion of 'Parapara Mantra'.

In the Chart, from the feet to two, there is found the first Pada (Phat) in the reverse order. In the space from 2 to 2, the second Pada (Hah) should be considered. The third Pada (hum) covers two fingers' space, from 2 to 2. The fourth Pada, (Phat), is realised in the space, from 2 to 8. The fifth Pada, (Ra Ra), has the space of 8 fingers from 8 to 8. The sixth Pada, (Ruru), covers 8 fingers' space, from 8 to 8. The place of the seventh Pada, (he) is eight fingers, from 8 to 8. The eighth Pada, (Piva), covers the ten fingers' space, from 8 to 10. The ninth Pada (Vama) has the space of one finger from 10 to 1.

One fingers' space, from '1' to '1', is covered by the tenth Pada (Bhisane). The eleventh Pada (Bhime) has the space of six fingers, from '1' to '6'. Twelve fingers' space, from '6' to '12', is held by the twelveth Pada (Ghoramukhi). The space from '12' to '5' is covered by the thirteenth Pada (Hah). The fourteenth Pada (Ghorarupe) has five fingers space from '5' to '5'. Two fingers space from '5' to '2' is occupied by the 15th Pada (Hum). Two fingers space, from '2' to '2', is hold by the sixteenth Pada (Pramaghore). One fingers' space from '2' to '1' is covered by the seventhenth Pada (Hrim). Again one fingers' space from '1' to '1' is covered by the eighteenth Pada (Aghore). The nineteenth Pada (Om) pervades the whole body.

26. Paraparavidhi is a bit superior to Aparavidhi as it is partly a physical and partly metaphysical approach to the final Beautitude. In accordance with the method, the body of a Sadhaka is supposed to consist of ninetysix fingers from feet to 'Brahma Randhara'. Similarly the Para Vidhi is a purely non-dual and or supraphysical drive

to the transcendent. The measure of the body according to this method, is one hundred and eight. The Sadhaka has to consider all the thirtysix principles in this measure of the body. The mention of the Triple method is a proof that the Trika thought is a blend of three philosophies and lays equal stress on all of them.

Sat Trinsat Tattvanyasa, according to Parapara Vidhi, is given, in a chart, below:-

From the soles of feet to figure 4, in the chart, the four fingers 'space is held by the Dhara Tattva - J-Jala, A-Agni, Va-Vayu, A-Akasa, P.T. Pancatanmatras, d. i-Dasa Indriyas, M-Manas, Aha-Ahankara and Buddhi cover 66 fingers' space, from 4 to 66. The four fingers' space from 66 to 4 is held by Prakrti. 18 fingers' space from 4 to 18 is held by Purusa to Kala. Sixteen fingers' space from 18 to 16 is occupied by Ma-Maya Su. VI-Su Vidya, I-Isvara and Sada-Sada-Siva. Siva with his Sakti pervades whole body.

Verse 27. Two kinds of letters are Matrka Varna and Malini Varna. The letters of Matrka schools are from 'a' to Ksa, as they are found in the alphabetical order of Sanskrit and present. The Alphabetical order of Malini is curious and begins from 'Na' and ends in 'Pha'. Again this twofold division is of six kinds, viz. Matrka Mantr, Matrka Pada (3) Matrka Varna. Similarly three kinds of Malini should be known.

Ve. 27. The Sadhaka is ordered to make three-fold division of everything in the triune system of Kashmir Saivism. The trinity applicable to the sixfold Path is as given below:-

1. Gross (Sthula).
2. Sukama (Subtle)
3. Para (Beyond the subtle).

These three terms can be expressed as 'universe' individual and infinite respectively.

Votaries of Trika philosophy describe the trinity as 'Nara, Sakti and Siva' which are symbolised as 'Sthula, Suksma and Para'.

Sixfold path is firstly classified into two kinds

viz. 'Vacakadhvan'. Again everyone of them has vacakadhvan and vacyadhvan. The first contains Varna, mantra and pada. The second consists of Kala tattva and bhuvana.

The following verse of T.A., in connectionsx with this threefold division, is remarkable:-

Trikadvayetra pratyekam sthulam
sukSman param viduh.
Yatosti tena sarvayamadhva
sadvidha ucyate.

SEVENTH ADHIKARA.

N O T E S.

1. Special movements or postures of the body are called Mudras. Keeping these movements in view, they are classified into four divisions i.e. the postures done by the body, hands, speech and mind. Various Mudras mentioned in the Tantra Sastras and Ma. Vij. ought to be done by these above cited limbs T.A.32 A.9.

Their importance as a part of initiation is very high because they train an aspirant to keep his body fit and under proper discipline for the spiritual Realisation. In this respect they destroy the fetters of the universe (Pasas). Liberate Sadhakas from all bondages and lead them to the supreme goal. The etymological meaning of the Mudras mentioned by Abhinava Gupta in T.A. is also similar (T.A. 32 A.49).

Besides they are said to be of three kinds because they are formed by body speech and mind which is not other than the Cit Sakti (consciousness) T.A.32 A.49.

Our text does not pay attention to describe

Mudras elaborately. But Abhinava Gupta did not fail to mention the double role of the Mudras. Firstly they are not highly required for the spiritual Sadhakas. They are primary for only those who have kept fruits in view. In this respect, their primary position can not be denied. T.A. 32 A. According to T.A. they have only a secondary position. Concluding remark on the position of the Mudras in the 67th verse of T.A. 32, proves them very important as they help spiritual Realisation and brings to the spiritual seekers into communion with the Supreme Being. They help Sadhakas to remove so many doubts and obstructions which stand in the way of their destination. The special utility of the Mudras, which is stressed by Abhinava Gupta is a mastery over the circle of the Mantra. T.A. 32 A. 67.

As a matter of fact, Ma. call the Mudras the energies of Siva (Siva-Sakti). From this point of view performance of Mudras is very important. In this respect, they also help to transfer a Sadhaka from the Mayic level to Sakta State from which the supreme state is easily attained.

From the theoretical point of view, the first six chapters of the work are very important. They are, in all respects, complete. In the remaining chapters, some verses are incomplete and their correct sense is not understood. The work is based on the three manuscripts existing in the Research library of the state Government in Srinagar and I studied them personally to find out any source to complete the missing verses. I am sorry that I got no hint and I translated them in their incomplete form.

In the Seventh Adhikara, the Seventh and the eighth verse are incomplete.

EIGHTH ADHIKARA.

NOTES.

The Chapter contains all the particulars of a Sadha diksa with which the doctrine of preta or mahapreta is closely associated. The conception of this doctrine can be explained in two ways. Firstly, the Saiva School of Thought recognises everything as real because it is the development of Cit Sakti, understood as an essential nature of the Supreme Reality. Take any object of the universe and it is according to the system, an evolution of Sakti. If it is devoid of Sakti, the School will certainly regard it as a corpse (Sava). From the Sakta point of view, everything is Sakti. If it is without it, it is as good as a dead body is .

The second implication of the doctrine is that a seeker of truth, in his gradual ascent, should transcend every thing and reach the Supreme Reality. According to this process, as the system mentions, after the Suddha Vidya, the realm of the Siva State begins, ordinarily, this state is divided into three divisions, Isvara, Sada Siva and Siva. A spiritual Sadhaka, for the attainment of the Siva State, which is regarded as a permanent seat of Cit Sakti, should transcend the Isvara and the Sadasiva. In view of the Siva state, both, Isvara and Sadasiva states are said to be dead or preta and mahapreta respectively, as they have no cit Sakti in them. The point worth noting is that the system does not believe in these two states as the Supreme State. Both of them, from the Sakta point of view, have been regarded as a corpse because they are devoid of Sakti. The votaries of Sakti do not hesitate to regard even Siva as dead if it is devoid of Sakti. Hence, Sakti, in the system, has a prominent place.

The mention of the preta Sadhana referred to in Ma. 8th., 56, and 93 is very obscure and for its comprehensive knowledge, the doctrine of prana sancara and six granthis, elaborately explained in S.T. 4th. P. should also be taken into consideration.

One more striking feature of the Sadhaka diksa is its reference to the doctrine of macrocosm and microcosm. The Saiva School never recognises the objects of macrocosm as futile. It emphasises that the objects existing in the macrocosm should be realised in the microcosm, which, in all respects, is centre of Cit Sakti. In this respect, there is no difference between the outer and the inner world or macrocosm and microcosm.

NINTH ADHIKARA.

NOTES.

The Chapter is specially associated with a Saiva ceremony and demonstrates the futility of the world. The first twenty verses of the text seem obscure in their meanings. They are, as a matter of fact, connected with the formation of the Mandala (a religious altar). In the whole chapter, there is no profound philosophical point.

The first and the 64th. verses are incomplete.

TENTH ADHIKARA.

NOTES.

The chapter deals with a special religious rite, called 'abhiseka'. A man, who is admitted into the Sivayoga and has got necessary training of the cult, cannot be competent to impart the Saiva diksa to his own pupil

unless such powers are delegated to him through this rite. After this rite he is competent to do any work he likes.

The verse 11th. is incomplete.

ELEVENTH ADHIKARA.

N O T E S.

The chapter mentions Siva-hasta-vidhi, a Saiva rite, by which Sakti-pata of a Sadhaka is determined.

TWELEVETH - SIXTEENTH ADHIKARAS.

N O T E S.

In the adhikaras, from the tweleveth to sixteenth, various dharanas of thirty-six tattvas are mentioned. The method of Sadhana adopted by the Tantrika School is scientific. It starts its Sadhana from the lower centres and after transcending it, reaches the higher ones. The school of Sankhya and the Advaita Vedanta start from the higher centres and overcome the lower ones. From the tantrika point of view, a Sadhaka should meditate on the tattvas and after his identification with the object should transcend it in order to verify himself with the Supreme self. This process is technically called "tattva bhedana" or Bhumika jaya.

SEVENTEENTH ADHIKARA.

N O T E S.

The adhikara is speciall connected with the various kinds of Pranayamas which are elaborately dealt with in the Patanjala yogadarsana. Besides, some dharanas are also pointed out.

Some portion of the 33rd verse is missing in this

adhikara.

EIGHTEENTH ADHIKARA.

N O T E S.

This adhikara lays much emphasis on the spirit (atman) which, according to the school, is situated in the heart. It is called Spanda (vibration). The author strongly recommends the worship of this linga. As we learn from the text, the phollus-worship is a new symbol of the inner linga, and aspirants are advised to take it in the same light. Inspite of the Sakta character of the work, the author has emphatically proved the monistic spirit of the system and admitted Siva as the Supreme Reality.

NINETEENTH ADHIKARA.

N O T E S.

The chapter elaborately explains the Kula puja, a specific rite of the Kaula Sect, closely connected with the Saiva School. It is already mentioned that the Kaula cult is a part of the Saivism. Both, Kaulas and Saivas admit Siva as Supreme Reality. The main difference that exists between the two Schools is that the Kaula believes in the immanence of God while to the Saiva of the Trika School, the Reality is both, immanent and transcendent.

To be a perfect Kaula, a Sadhaka should wander in cities, towns and villages for four days and spend at least one night in every one of the places. He is directed to worship the Kulesana (Siva) there.

Some portions of the 15th, the 16th and the 37th verse are missing in the text.

TWENTIETH ADHIKARA.

N O T E S.

The chapter deals with knowledge, called Sakta jnana. This jnana is symbol of Siva and Sakti and is classified under two heads, Rupa and Rupatita. By the former, that jnana is meant which we get through our senses. The latter refers to the knowledge which is out of the human approach. In other words, the first is objective. As regards the nature of the second, it is absolutely subjective. Besides, two more kinds of this jnana are referred to. By the first kind, bhautika, objective knowledge is meant. The second kind, ativahika, is specially connected with the spiritual knowledge.

TWENTY-FIRST ADHIKARA.

The chapter contains the particulars of the two yogic methods, Sankranti and Candrakrsti. The first method explains how to enter into a dead body while the second points out how a Sadhaka can be master of the moon.

TWENTY-SECOND AND TWENTY-THIRD ADHIKARAS.

The chapters are not connected with any new Sadhana. They point out that Sadhakas can obtain extraordinary Siddhis by meditations on particular mantras and wheels (Cakras).

PART III.

(Appendix and Index)

Part III.

VIII - Appendix.

1. Origin of Tantras - Tantras are mainly derived from the Agamas which have been understood, like the Vedas, revelations. They are orally handed down from teachers to pupils. The traditional account of their origin, according to the Saiva School of Kashmir, is that all the Sastras, in their unmanifested state remain latent in the All-transcending Para Vak or Supreme Logos, which, in fact, is a supreme will of Siva. It is the supreme state of oneness wherein no differentiation of any kind is experienced. As soon as the manifestation of universe begins, the undifferentiated state of the Para Vak is disturbed. As result of this the second state of the supreme state of pasyanti in which for the first time, seeds of differentiation appear. The third state of the Para Sakti is madhyama which refers to the inner development of differentiation, All our Sastras remain stored in this state. Through some medium, they appear in the Vaikhari Vak. In the madhyama state, only atma (self) of man can know them. The state is out of the human approach. All Sastras particularly Saiva Sastras as the tradition mentions, owe their origin to the Madhyama state which flows out as Vaikhari Vak in five streams (panca-srotas), regarded as five faces of Siva. The five faces, viz. Isana, Tatpurusa, Sadyojata, Aghora and Vama, represent five aspects, cit, Ananda, Iccha, jnana and Kriya, which are deeply associated with the five functions, viz., emanation (Srsti), maintenance (Sthiti), destruction (Samhara), concealment (vilaya) and dispensation of grace

(anugraha), of Siva. As T.A. mentions, all the Sastras that stream forth from the five faces are sixty four and represent various aspects of philosophy. As soon as the Kali age approaches Saiva Sastras begin gradually to disappear with the gradual disappearance of the sages who taught them. Due to the disappearance of the Sastras the whole world is engrossed in spiritual darkness. Siva, on seeing these natural consequences of the disappearance of Sastras, takes pity on men and appears on Kailasa mountain in the form of Srikantha. He commanded the sage Durvasas to propagate the knowledge of the Saiva Sastras in the world again. The sage, thus commanded, created, by the power of his mind, three sons, Tryambaka, Amardaka and Srinatha. He charged them with the mission of establishing spiritual order and of teaching men again the ancient Saiva faith and the Trika doctrine in its three aspects of unity (Abheda), diversity (Bheda) and University-in-diversity (Bhedabheda). It is Tryambaka who was first taught to spread abheda (unity) doctrine among men. The second doctrine of bheda (diversity) was entrusted to the second son, Amardaka. The third son Srinatha was appointed for the propagation of the tenets of Bhedabheda (unity-in-diversity).

The orthodox account mentioned above is based on 'Kashmir Shaivism' by J.C.Chatterjee, who has followed Abhinava Gupta, the author of Tantraloka. As a matter of fact, Jayaratha, the commentator of Tantraloka, commenting on the following verse, has elaborately elucidated the origin of the Saiva Tantras from the five faces of the Lord:-

Dasastadasavasvasta bhinnam Yacchasanam Vibhoh.
tatsaram Trikasastram hi Tatsaram Malinimatom
T.A.I.A. Ve.18.

2. Tantrika conception of Sadhana - The aim of human striving, according to tantras and Vedas, is the attainment of the Supreme State where all diversities come to an end. But their approach to this destination is different. The obvious reason of this difference is their conception. The conception of Tantras is totally different from that of the Vedas. The Vedic culture believes in the Mantra-Sadhana as a means to self-realisation. In this respect, the attitude of the Tantrika cult is different. It has gone a pace forward. The analysis of letters is a peculiarity of the Tantrika culture and it lays stress on them as devices for the achievement of self-knowledge.

Tantrika approach to the Supreme Reality is absolutely different from that of the Vedas and the Vedanta. It is chiefly based on the conception of the Supreme. Tantrikas believe in the immanence and the transcendence of the Reality. Their Sadhana begins from the gross objects understood as symbolic forms of the Supreme Principle. A Sadhaka, first, has to identify himself with the object he is meditating on. After transcending this gross object, he has to unify his self with the universal self. According to the Tantrika School, the Supreme Reality is both, visvamaya (immanent) and visvottirna (transcendent). The advaita Vedantic conception of the Supreme Self is transcendent. To this system, the empirical reality has no meanings. In the Vedas, there is no set conception of the supreme. The tantrika conception is based on - Sivo bhutva Sivam yajet".

Tantras believe in the Sakti Principle and therefore their Sadhana is secret as distinguished from the Vedic Sadhana which is quite open.

The theory of action (Karman) has great importance in the tantrika cult. After the identification of the limited self with the universal soul, actions do not cease. The conception of the Supreme Self, according to Tantras, is balanced state of jnana and kriya. In the supreme state this kriya Sakti in the form of Cit Sakti remains active.

The conception of the Supreme Reality, according to the Vedic and the post Vedic thought, is consciousness. After the attainment of the supreme state, all actions cease because that state represents the domination of supreme consciousness.

After the self-assimilation of the finite with the infinite, all upasanas (worships) on the part of the former come to an end according to the School of Vedanta. But the case in the Tantrika system is different. Even after the self-assimilation of the individual with the supreme self, the upasanas (worships) on the part of the former continue, in the form of Supreme Sakti.

3. Importance of Tantras - At the very outset, the study of Tantras reminds us of the uncivilised ages of India. Critics do not hesitate to regard them as a class of literature, having 'little sense in much nonsense' All this is due to the Western languages in which they are translated and interpreted. A language in which the work is not originally written cannot convey the true sense of the work. This underestimate of the Tantrik philosophy has been continuing for a long time and the study of the Tantras has been thrown out of the literary circle. It is on account of the fruitful efforts of Sir Johan Woodroofe and Atalvihary Ghosa who are leading figures of the "Agama Anu-Sandhana Samiti" that the Tantras have come to

be considered as an important part of literature. Now they are regarded as a storehouse of Indian-Occultism. The occult side of the Tantras is scientific and resembles hypnotism and fascination, which are considered "New Thought".

The Brahmanical literature of India can be divided into Sruti Smrti, Purana and Agama. The Tantras are mainly derived from Agama Sastra but some of them, in part are also based on the Puranas. They are useful in present state of flux prevailing in the Kali age. The Vedic ritual does not suit the present age. Man of to-day has no longer capacity, longevity and moral strength to carry out the Vedic Karma Kanda. Thus the Tantra Sastra presents the Vedic truth, in a modelled form suitable to the infirmities and the characteristics of this age.

Like the Srutis, Tantras have two ends of human life to fulfil, viz., 'Abhyudaya' (progress) and 'Nih Sreyas' (Liberation). Their methods and ways vary according to the human tastes, environments, needs and inclinations. In fundamentals and methods, they differ from the six schools of India but in essence, they resemble them and represent their monistic philosophy.

4. Some fundamental doctrines of tantras.

(a) Hinduism is a combination of various classes of men and accommodates men of different temperaments in its fold. On this basis, five classes of Tantras, Saiva, Sakti, Vaisnava, Saura (related to the worship of Surya) and Ganapatya (related to Ganapati) are formed in the Hindu scriptures and they prescribe different forms of practice. It is a singular distinction of the Brahmanical literature that it recognises the fact that all men cannot

reach that ultimate goal by one method. On the ground that men vary in temperaments and various other ways, they are classified under three heads, viz., men of divine disposition (Divya Bhava) heroic disposition (Vira Bhava (and animal disposition (Pasubhava). These forms (Bhuvas) are important factors in the process of Sadhana and on them the competency of an aspirant for any particular kind of practice depends. All classes of Sadhakas, first of all, have to subdue six enemies - lust, anger, greed, pride illusion and envy. These three dispositions (Bhavas) mentioned in other Tantras correspond to the three Upayas (efforts) i.e. Sambhava Upaya, Saktopaya and Anava Upayas of T.A. and Ma. II.

In connection with the doctrine of 'Bhava' (Nature and disposition) referred to above, we should not forget the view of Sarvananda, a celebrated writer of sarvollasa tantra published by Sri Rasa Mohan Chakravarti. The special forte of the author in his Tantra, is laid on threefold Bhava and the corresponding Acara. No doubt, the doctrine of Bhava is one of the knotty problem of the Tantra Sastra. The author has laid much emphasis on the explanation of the term 'Bhava' in the 7th Ullas and mentioned it as one supreme existence which multiplies itself in various forms (cf. Eka eva mahan bhavo nanatvam bhajatipriye, S.U.T. 6th U). As a matter of fact the supreme consciousness appears in the three forms, i.e., Pasu bhava, Vira bhava and Divya bhava, which, in a simple language, are the three states of the psychic principle in the universe. According to Sarvananda, the ritual, prescribed for the lowest state (animal) is of also three kinds i.e. Pasu-acara, Vaisnavacara and Saivacara. Similarly, the author of this Tantra has also mentioned the subdivisions of three chief states

in his work. The remarkable point is that the heroic state or vira bhava is reflected in the three successive cults called daksinacara, vamacara and sidhantacara. In both classes of devotees, that is daksinacara and vamacara, dualism reigns supreme. The third class is absolutely identical with Siva himself and points out monism.

The doctrine of bhava mentioned in the 8th Ullas is specially related to the three classes of men, Pasu Vira and Divya, who are to be admitted into the spiritual realisation according to the Tantrika Sadhana. The lowest class of men whom Tantras declare to be Pasu has been advised to respect all female class as mother. Though this lowest class in form, is man but in nature it is Pasu (animal). Sometimes it is also regarded as a child because it, like a child, does not understand its nature which, as a matter of fact, is not different from the nature of supreme reality. For this sort of a Sadhaka, Tantras preach Matrka Upasana (mother worship). He should regard all prakrti, specially all women as mother. Only those persons who have infused the idea of motherhood into all classes of women, are admitted as spiritual aspirants according to the Tantrika way of realisation. We must remember that almost all Tantras lay much emphasis on this point and respect women as a mother. She, in any case is never thought as a thing of animal gratification. She is a mother and she should be regarded as mother till the Sadhaka passes from the lowest stage of Pasubhava from which the Tantrika Sadhana begins. Thus those persons, who desire to rise spiritually, should obey the regulations of the Tantrika philosophy and work accordingly. In short, in the Pasubhava a Sadhaka, who is beginner, should cultivate the idea of motherhood of Prakrti, Maya and Sakti in his mind. He is just like a child in the hand

of a mother.

Sadhakas of heroic state are superior to those of animal state. They are no more children in the hands of a mother. They have subdued the Prakrti, Maya and Sakti and have got a full control over all sorts of nature. They can lead it to whatever side they desire.

The nature becomes submissive to this class of Sadhakas. The feature of this class and the class mentioned above is that both preach the idea of difference and hence they are regarded as 'dualistic'.

The third class, i.e., Divya bhava, is that when the nature is fully identified with the Sadhaka. The idea as Prakrti, Maya and Sakti totally disappears. It is a supreme State and is hardly distinguished from the 'Kaula Avastha' mentioned in Tantraloka. The gradual attainment of this State is the aim of Tantras and they lay much stress on this point but sometimes this gradual ascent is not compulsory. An aspirant of Pasu bhava class can obtain the position of divya bhava by the high quantity of Sakti pata. Thus a gradual as well as a sudden rise depends on the quantity of Sakti-Pata, which, according to Saiva school, intervenes in the acts of spiritualisation. Besides one central point, which has been laid stress upon by all Advaita Indian philosophies, is self-realisation. The way of self realisation mentioned by Sarvolla-satantra is fuller than that of the Sankara Vedanta. The knowledge of the self cannot be complete unless the comprehensive knowledge of the nature (Prakrti) is fully obtained (Cf. Ajnatva Prakrtim devim Brahma-Jnanam Karoti Yah Vrtha Jnanam Bhavettasya Klivasyalinganam Yatha S.U.T.U.62). We have no ground to doubt the words of Sarvananda, because the great Sankaracarya became aware

of the futility of his Brahmajnana and turned a worshipper of Sakti which appears in the three forms, viz., Suksma, Jyoti and Sthula or Para, Parapara and Apara, according to Sarvollasatantra and Tantraloka of Abhinava Gupta respectively. This representation of Sakti in the three forms reminds us of women in various colours to whom the Tantrika Sadhakas pay great respect as mothers. The obvious reason of this esteem paid to Sakti conception is that the Tantrika philosophy has been founded on it. The importance of this principle by which the Tantrika Philosophers can solve the knotty problem of the world-creation, cannot be denied. There is a perfect harmony in the three forms of Sakti which the Tantrika saints of different temperaments practise.

The discovery of a secret universe in our own body is remarkable in the philosophy of Tantras and we must regard it as a great achievement of the Tantrika sect of India. The elaborate mention of the physical Yoga in the Tantra-Sastras represents, as a matter of fact, the inner ritual and has been followed by all the religious sects of to-day in India. Varying ways of initiation teach the Tantrika Sadhaka the spirit of self-surrender and enable them to realise the union of Siva and Sakti. It is the Tantrika sage who comes to know whatever is within him also exists without him. The inner and the outer universes are not two separate things for the Tantrika Sadhakas. They are one. It is the external world by which the Tantrika saints can comprehend the secrets lying in the inner universe. It is the peculiarity of the Tantrika Sadhana that it tries to meet the supreme Reality by the physical means. The inner knowledge cannot be complete unless it is obtained through the physical means (Cf. Vyakta Jnanam vina bhadra gupta Jnanam na Jayate.

S.U.T.U. 52).

(b) Likewise closely connected with these Bhavas (disposition) there are seven Acaras (Rules of conduct):- Veda, Vaisnava, Saiva, Daksina, Vama, Siddhanta and Kaula. (Ku. T. Cha. II). An aspirant should rise to the highest reality gradually through these seven stages of the conduct. In the first stage, he ought to cultivate physical and mental cleanliness. This purification of body as well as of mind is essential to all sorts of religious and spiritual elevation. He should learn the art of devotion, which is an essence of Vaisnavacara in the second stage. In the third stage, he must acquire the knowledge of the universal self and individual self which is a chief symbol of Saivacara. In the fourth stage the three preceding conducts acquired by the Sadhaka, should be strengthened. The fifth Acara is a stage of perfect renunciation and it does not mean that Vama (woman) should be utilised in the religious rite. The Sadhaka has nothing to do with a woman in his rite of liberation, which is absolutely for his own purpose. The Vamacara is the reverse of Daksina and should not be misunderstood. If she is associated with him in his path of renunciation, she helps him there in his religious performance. In any case, she is not meant for his animal gratification. A woman is an object of great veneration in all the Tantras. She is considered as a divine mother. The motherly aspect of God is tenderer than the fatherly one. Hence in all the Tantras, God without His Sakti has no place. One of the Tantras lays great emphasis (Strinam Padatalam Drstva Guruvat bhavayet sada, Ni.T.) on the position of a woman. She is a great power through which the transcendental God manifests Himself.

The sixth stage is Siddhanta in which an aspirant

concludes after a deliberate consideration and forms his opinion about the merits of the path of enjoyment (Bhuktivada) and that of renunciation (Muktivada). Thus he pursues the latter path and reaches the final stage of Kaula which means 'a place without name and form' according to the commentator Jayaratha 'Kulam Padamanamakhyam' T.A. 1st. Ve.1. It should be borne in mind in this connection that it is not a 'void' (Sunya) stage of the nihilistic school which negates all the universal manifestations. It is the stage of a perfect quiescence where all limitations disappear and supreme consciousness dominates.

The above mentioned seven rules of conduct roughly correspond to the seven philosophies, Veda, Saiva, Vama, Daksa, Kula, Mata and trika. Every succeeding one of them is superior to the preceding one 'Vedat Saivam tatovamam tatodaksam tatah Kulam. Tato Matam, Tatascapi, Trikam, Sarvotta Mam Param.' Comm. T.A. 1st. A. Ve. 13. The Trika thought is the best of all.

(c) The doctrine of six physical and psychic Centres or Cakras also forms a most essential part of the Trika philosophy and has been understood as connected with Kundalini-yoga, which, according to the Tantrasastras, is a chief means to realise Supreme Reality. All these Cakras are normally connected with the human activities which stand in the way of the Supreme Realisation. Every Cakra resting in the human microcosm represents the universe of Kalas, Bhuvanas and various letters of the Matrka or Maya state, called 'Mental concepts' or 'Vikalpas'. The five lower Centres from Muladhara to Visuddha Cakra (Muladhara Svadhistana, Manipura, anahata and Visuddha Cakra) in ascending order are related to the five physical principles, viz., earth, water, light, wind and sky.

The Sadhaka of this path should begin his Sadhana from the lowest and the grossest centre called muladhara and try to awaken the Kundalini Sakti or energy chiefly called Maha Maya or Suddha Vidya in Tantras, which remains in every human body in the state of dormancy or sleep. The sixth Centre called Ajna Cakra is specially related to mind or Manas which has been also said to be a land of Vikalpas, where all these Cakras are transcended. It is possible for a Sadhaka to attain a pure and transparent light of knowledge free from all mental constructions or Vikalpas. The Tantras say that mental concepts or Vikalpas are originated from the action of the different varnas (letters) or Matrkas existing in the centres mentioned above. These Matrkas account for all sort of mental concepts which stand in the way of the realisation of the pure light. According to the Tantrika philosophy, human body is the store-house of pure divine energy in the form of Cit Sakti or Visuddha Sabda Sakti understood as Kundalalini but as it is usually in dormant condition, it has to be roused in activity through a Yogic process. When it is awakened this power serving the mind and Prana of a Sadhaka begins to function in the general form of purging of human body! In this process every Cakra is directly affected and is absolutely purified.

In connection with the theory of Cakras, it has to be noted that a Cakra is symbolised as a closed area of an activity consisting of the three aspects called outermost, intermediary and inmost. The outermost aspect is usually dipicted as 'Dala' or Petal in a Cakra. The intermediary aspect is represented by a radiation within the Dala and the Centre. The inmost aspect is symbolised by the Centre and the Vindu itself. The entire Cakra is a store-house of Vikalpas which generate forth Vikalpas

every moment. When the awakened Kundalini enters into the region of Matrkas called Varnas, they are all desolved and lose their identity in Nada from which they emanate. As a result of this process, Nada is also desolved into Vindu or Para Nada and this Vindu merges into Unity. By this graded process we shall have the manifestation of pure knowledge which reveals itself and is never dominated by any outer influence. Thus the transcending of the six Cakras is a main source for the attainment of divine knowledge or Divya Jnana which cannot be possible in the system of Samkya and Vedanta, because both of them do not accept the principle of centres or Cakras. In the two system, the ideal and the method of attaining it are styled differently. .

(d) The votaries of Tantras call supreme Being as 'Hansa' which is the reverse of 'Soham' (I am that God). Aspiration and inspiration of breathing system are vibrations of the 'Hansa' which is seated in our microcosm. Our individual self is automatically uttering the sacredotal formula 'Hansa' daily without efforts. (Cf. Hakarena Vahiryati Sakarena Viset Punah Hanseti Paramam Mantram Jivojapati Sarvada. Ni.T. Cha. IV.).

5. <u>Two methods for self-realisation, Neti Neti method and method of sublimation</u> - Phenomenal appearances of the universe are not different from Siva or Brahman as the Vedantic school calls it, which is under a veil for the sake of its illusion, play or Maya. Similarly individual selves are Siva. They have lost and forgotten their identity with Siva owing to ignorance which limits the realisation of this identity. The lost identity with Siva can be reaffirmed by the two methods, Neti Neti method or Maya Vada of Vedanta and the method of sublimation,

mentioned in Tantras. The first method means elimination or negation. It negates the visible world as unreal or Asat. Thus by reduction of the husk or sheath (Upadhi) into Zero, one can reaffirm the close contact of the Atman or universe with the Brahman or Siva. This method, according to which physical appearances are reduced to zero can not be accepted by the exponents of the Tantras, who hold that all phenomena are glimpses of the suprahuman Reality. They do not deny the multiform universe and therefore, they welcome the method of sublimation according to which all the visible objects of the world are said to be devices through which one can approach the Invisible. The mention of the various Dharanas (Mental concentrations) of the diver -gent tattvas described in the 12th to the 15th Adhikara of Ma is proof of the fact that the Tantrik nature of the book includes the method of sublimation, well-known in the Tantrik literature of India.

If we minutely examine this method of sublimation, cited above, it will be found fully based on the two pola-rities i.e. subject and object corresponding to two epithets - 'Aham' and 'Idam'. Aham refers to the subject which is all pervading, undifferentiated, unmeasured and Infinite. 'Idam' (this) points out the objects of the universe, which are not different from the subject which is under deter-minants (Pasas, fettes) and which has forgotten Its true existence. To approach the subject, aspirant should pay his attention to the object, i.e., ignorance and fettes by which the unlimited (subject is delimited). It is the chief characteristics of the Tantrik philosophy that all Sadhanas should be started from limited objects, ignorance and illusions, which, in reality, are self manifestations of the transcendent subject and through which it can eas be approached. It is said 'By that one must rise by

which one falls'. The very poison that kills becomes the elixir of life when used by the wise (C.H.I. Vo.II). Thus the lost identity of individual self with the universal self must be regained by the same factor which has lost it. Various methods, (Vidhis) such as 'Panca dasa Vidhi', Panca Vidhi and Trividhi mentioned in the second adhikara of the text, are proofs of the method of sublimation. It is to be able to ascend from grossness by stages to subtilized subject. As a matter of fact purity is hidden in impurity and that must be found in it. Thus it is an approach from diversity to unity, from Bheda to Abheda, from many to one and from heterogeniety to homogeniety.

By doctrine of sublimation, which I have illustrated by the two epithets 'idam' and 'aham' and specially connected with the seven methods mentioned above as panca dasa vidhi etc. is meant twofold rise, that is, rise by grades and sudden rise which depend on the quantity of Sakti-pata. A Sadhaka of the lowest stage (Sakala) if the quantity of Sakti-Pata is slow, will gradually rise to Mantra stage passing through the stages of Pralaya Kala and Vijnana kala, corresponding to Suddha vidya from which he will be sublimated to the position of the supreme principle (Siva) and will be one with It. It is the gradual rise.

The method of sudden rise is different. Any Sadhaka of any low class Sakala, Pralayakala or Vijnana Kala will be roused to the State of Mantra (Suddha Vidya) by the high quantity of Sakti-Pata and then from that State, he would be sublimated to the status of the supreme Reality.

IX. INDEX.

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